

**HAUNTED FUZZ**

Ariel Pink exits the bedroom **P24**

**BARRY MCGEE, LEGIT**

The Bay's favorite street artist comes indoors **P21**

**DON'T FIRE THE SHERIFF**

Three big reasons why the supes must side with Mirkarimi **P6**

# GUARDIAN

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SEPTEMBER 26 - OCTOBER 2, 2012 | VOL. 46, NO. 52 | FREE

# 20 YEARS OF CRITICAL MASS

SF started a movement that changed the rules of the road in cities around the world. By Steven T. Jones. Plus: A guide to anniversary events leading up to Friday's big ride **P10**

1996 PHOTO BY CHRIS CARLSSON; 2012 GUARDIAN PHOTO BY JOSEPH SCHELL

Guardian event at  
the de Young  
PAGE 3





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Argosy University faculty





# Modern Love



The Bay Guardian Presents

**MODERN LOVE** in celebration of the *The William S. Paley Collection: A Taste for Modernism* ongoing at the de Young until December 30, 2012

**Friday, September 28, 5 – 8:45pm • FREE, all ages**  
de Young, 50 Hagiwara Tea Garden Drive, Golden Gate Park, San Francisco



Paul Gauguin, The Seed of Areoi, 1892, Oil on burlap. The William S. Paley Collection. The Museum of Modern Art, New York

## ROY LONEY & THE PHANTOM MOVERS | 7PM

Singer/guitarist Roy Loney, who was the frontman for the Flamin Groovies during that band's original rockabilly/R&B-inspired incarnation, continued in a similar vein in his solo career; rock'n'rolling with the devotion of a true believer. After leaving the Groovies in 1971, Loney assembled the Phantom Movers and maintained the rootsy spirit he had brought to the band, emphasizing raw, unpretentious American grit immune to the whims of the commercial scene.

## ART SPEED DATING: Get a FREE Taste of Speed Dating | 6PM

Discuss art while possibly meeting the ONE for you! San Francisco's hottest speed dating company, DateSwitch.com, will be putting on a FREE speed dating event. Come and go on a number of first dates in one night at the event - You decide who you see again for second dates! To ensure your spot pre-registration is requested. Go to DateSwitch.com - click on Event Login and put "Art Speed Dating" in the referral spot. You will be emailed 2 days before the event with your start time. If you want to attend the GLBT event put "Art Speed Dating - GLBT" in the referral spot.



## LIVE POETRY FROM THE POETRY STORE | 6PM

The Poetry Store is an interactive experience where, in 3 minutes or less, you get a custom poem typewritten on beautiful paper about anything you want!



## SF MODERN LOVE STORY CONTEST | 6PM

Tell us about your modern love story in 500 words or less. Best story gets published in the Guardian. One Grand prize winner will receive a date night to Friday Nights at the de Young this Fall! Includes prix fixe dinner and a bottle of wine for two at the de Young Cafe, two VIP passes to The William S. Paley special exhibition with accompanying catalog—over \$150 value! Three runner up winners will receive a pair of tickets to the special exhibitions at the de Young this Fall. Submissions can be emailed to [SFBGpromos@sfbg.com](mailto:SFBGpromos@sfbg.com), please write in the subject line: Modern Love or turn in your story at the Guardian table at the event. DEADLINE: 10/1/2012



Ride your bike to the museum and park it safely with the San Francisco Bicycle Coalition!



## An Evening with Danny Lyon 7PM

In conversation with Julian Cox, chief curator and curator of photography, FAMSF, and Lisa Sutcliffe, assistant curator of photography, SFMOMA. Lyon will discuss his 50-plus-year career as a photographer and filmmaker.



Tickets: \$5 / Free for FAMSF members (reservations necessary)  
Purchase tickets now: [deYoungMuseum.org](http://deYoungMuseum.org)

## KIMBALL EDUCATION GALLERY | 8:30PM

Join Artist Fellow Monique Jenkinson for a reception and presentation of a work-in-progress.

ALL FRIDAY NIGHTS FEATURE ADDITIONAL OFFERINGS  
Galleries, dining & cocktails (fees apply)



**GUARDIAN**  
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## GUARDIAN INTELLIGENCE

What you need to know

### IT'S NEW. IT'S UGLY.

We've gone uptown (or downtown, as the case really is): The Guardian's now occupying office space at 225 Bush, the old Standard Oil building, which, at 100 meters high, was for a brief period in the 1920s the tallest building in San Francisco. Now it's dwarfed by its neighbors — but from our 17th floor windows, we can see the historic Mills Tower at 220 Bush; a lovely old structure at 200 Bush; the princely old Adam Grant Building at 114 Sansome, just down the street from the gorgeous old Shell Building at 100 Bush ... and the hideous modern dark tower at 425 California, which changes from one shade of ugly to another as the sun passes over, and the soaring modern monstrosity known as the Mandarin Oriental Hotel, which looks like a giant tuning fork on steroids. And we wonder: 100 years from now, will anyone look at anything modern in this neighborhood and say it has any architectural value at all?

Actually, no. | PHOTO BY MIKE KOOZMIN/SF NEWSPAPER CO.



### CORRECTION

A Guardian Intelligence item last week incorrectly identified the artist behind September 8-29 White Walls Gallery's show "Darkest Before the Dawn" as Roa. It was actually work by Melbourne's Rone (www.r-o-n-e.com).

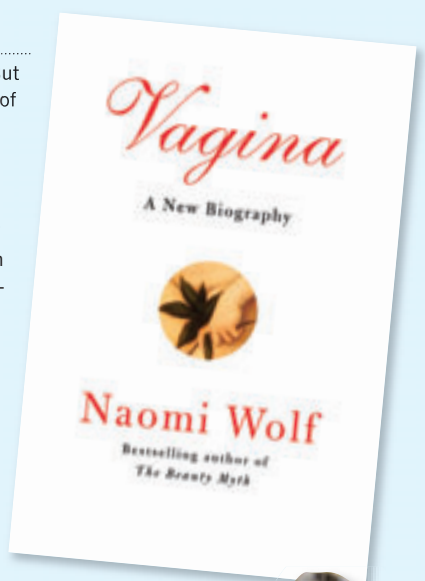
### IN DEFENSE OF VAGINA

We get it, every media outlet ever — the book's got issues! But here's our honest assessment of Naomi Wolf's examination of the vagina-mind connection.

Page 299 is disturbing: "Might it be that some new mothers — starved of deep gazing from their husbands — are more at risk of being drawn into a charmed circle of mutual gazing with their babies, which leaves out the man?"

And page 284 is a little frightening, although the notion you should avoid big decisions during climax should be commonsensical for everyone: "The findings could be read as hinting — not by any means confirming — that the ages-old fear that sex makes women into something like witches, or into maenads who have no moral boundaries at the moment of orgasm, may have a bit of truth to it."

But we choose to focus on the incisive chapters exploring the social history of the vagina, from prostitute-goddesses to 1900s European interpretive dancers. And, most importantly, the cover itself: Try reading a book called *Vagina* on BART and tell us it's not radical stuff.



### MULTIPLE GOREGASMS

Ermahgerd you guys! Midnites for Maniacs and the Roxie just announced that tickets are on sale for a killer (literally) triple feature. It's not until October 13, but don't sleep on this (note: if your name is Nancy Thompson and you live on Elm Street, don't sleep *at all*) because the event is bound to sell out fast. First up is 1987's *A Nightmare on Elm Street 3: Dream Warriors*, the best *Elm Street* sequel and, notably, the only one to feature Dokken on the soundtrack. Then, there's 1986's *The Texas Chainsaw Massacre 2*, Tobe Hooper's unexpectedly hilarious, highly quotable follow-up to his grim 1974 original. Saw is family, y'all. And this program isn't dubbed "Countdown to Hell" for nothing: the late show is 1986's *Hellraiser*, which: Pinhead. Best of all, the films are presented in 35mm. Goregasms await.

### WHO'S TOUGHER ON CRIME?



Over in Oakland, Ignacio De La Fuente, who has been on the City Council for 20 years, is leaving his district post to challenge incumbent Rebecca Kaplan for the council's one at-large seat. His campaign — beginning, middle, and end — is about law and order, and he alleges that Kaplan is coddling criminals. But as the East Bay Express's Bob Gammon duly notes, De La Fuente was the one who pushed, successfully, to lay off 150 cops in 2010, a decision many blame for the subsequent spike in crime. Kaplan — the progressive — voted against the layoffs.

### DON'T LISTEN TO THE BOSS

Perhaps she didn't mean it quite the way it sounded, but London Breed, candidate for supervisor in District 5, gave a great shout-out to everyone who's ever wanted to defy and ignore the authority of an employer. At a debate in the Western Addition, responding to a question about her past role as a commissioner appointed by former Mayor Willie Brown, she noted: "Just because somebody gives you a job doesn't mean you have to do what they say."

(Oh, and Ms. Breed is not lacking in self-confidence: When the Examiner asked her who she would support for board president if she's elected in November, she nominated herself.)

PHOTO BY MIKE KOOZMIN/SF NEWSPAPER CO.



### EVERYONE'S SECOND-FAVORITE CANDIDATE

We always make a point of asking candidates for supervisor to exercise their rights under the ranked-choice system and tell us who (besides themselves) they're going to vote for. It gives you some interesting triangulation — and after all, the candidates are the ones who are out there every night, seeing each other's best and worst. Which is why we're intrigued that, the number one number two pick (so to speak) in the D5 race is John Rizzo. Across the board, from incumbent Christina Olague to her harsh critic London Breed, everybody likes John. And in an RCV race, that could be a big factor.



### VACANCY VOYEUR

"The landscape on Treasure Island is so bizarre, I really tried to portray that desolate and eerie feeling to the viewers." We love photographer Matt Fisher's shots of the deserted parts of the man-made isle in the Bay. He's hoping to put together a photo book (yourguidetotreasureisland.wordpress.com) of all the images he took, documenting the land mass before it's overrun with new proposed development.

### AND YOU WANT TO RUN THIS SHOW?

Kim Garcia-Meza is running for San Francisco School Board, but sends two of her three kids to San Francisco Friends, a private school in the Mission. That's pretty much a no-no for someone who would be in a position to promote, as well as manage, the public school system. We asked her about that bit of inconsistency; her response was a bit alarming. "I looked at the statistics," she said, "and 70 percent of Latino students are not on track to graduate. It's a very frightening place to



be the parent of a Latino kid." That's an encouraging statement from someone who wants to be an elected public-school commissioner. | PHOTO BY MIKE KOOZMIN/SF NEWSPAPER CO.

### POLITICAL ALERTS

#### WEDNESDAY 26

##### BERKELEY MAYORAL CANDIDATE FORUM

North Berkeley Senior Center, 1901 Hearst, Berk; [berkeleygraypanthers.mysite.com](http://berkeleygraypanthers.mysite.com). 1:30pm, free. It may be the Peoples Republic of Berkeley, but it still needs a mayor. Come hear this season's hopefuls lay out their visions at this candidate forum. Candidates Kriss Worthington, Zackary RunningWolf, Kahlil Jacobs-Fantauzzi, Jacquelyn McCormick, Bernt Wahl, and incumbent mayor Tom Bates are all expected.

#### THURSDAY 27

##### THE POLITICAL FUTURE OF MEDICAL MARIJUANA

Oaksterdam University, 1600 Broadway, Oakl; [www.blockreportradio.com](http://www.blockreportradio.com). 6:30-8:30pm, \$20 suggested donation. A panel discussion featuring some seriously high-profile pro-pot political people. Speakers include medical marijuana patient and former Black Panther Elder Freeman, Peace and Freedom Party candidates for Assembly Gene Ruyle and Mary McIlroy, presidential nominee on the Peace and Freedom ticket Roseanne Barr, former vice presidential nominee Cynthia McKinney, relentless marijuana activist Ed Rosenthal, and KPFA reporter Jose Alacran Gutierrez, who was arrested and now facing federal prison after covering this January's raid on Oaksterdam.

#### TUESDAY 2

##### DISTRICT 5 POOR PEOPLE'S CANDIDATE FORUM

1300 Buchanan, SF; Facebook: District 5 POOR peoples candidate forum. 6pm, free. The candidates for District 5 have been through a tough race. But they haven't yet faced the group that proclaims "Change won't come from a savior, a pimp or an institution/ Change will only come/ from our own poor peoples led revolution." Which D5 candidate has what it takes to support the poor people's led revolution? Here's your chance to find out.



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Wilbur Storey, statement of the aims  
of the Chicago Times, 1861

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**A•A•N**



**EDITORIALS**

**NEWS**

**FOOD + DRINK**

**PICKS**

**ARTS + CULTURE**

**MUSIC LISTINGS**

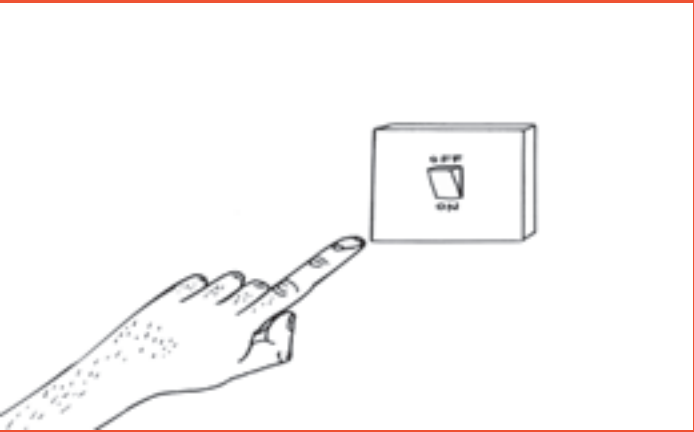
**STAGE LISTINGS**

**ON THE CHEAP**

**FILM LISTINGS**

**CLASSIFIEDS**

**SEPTEMBER 26 - OCTOBER 2, 2012 / SFBG.COM 7**



**DAVID SHRIGLEY: BRAIN ACTIVITY**

**FINAL WEEK! CLOSSES SEP 23**



**AN EVENING WITH JUDITH JAMISON**

**SAT, SEP 22**



**KEITH HENNESSY, TURBULENCE  
(A DANCE ABOUT THE ECONOMY)**

**THU, SEP 27—SAT, SEP 29**

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THIS WEEK AT

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ON THE BLOGS

- POLITICS
- Tim Redmond goes behind the SF Weekly-New Times sale
- Yael Chanoff reports from a meeting between police and community members outraged over the recent killing in the Mission

NOISE



Hypnagogic pop star Maria Minerva, Father John Misty, multi-instrumentalist and tUnE-yArDs bassist Naytronix, and Dreamdate make our must-see concert list

Live Shots from Wilco at the Greek, Six Organs of Admittance at Bottom of the Hill

PIXEL VISION

SFBG TV is on the air! Check out videos from the Armenian Food Festival and last week's Faux Queen Pageant

Stay up on the 20th anniversary of Critical Mass – we'll have daily reports from the events all week

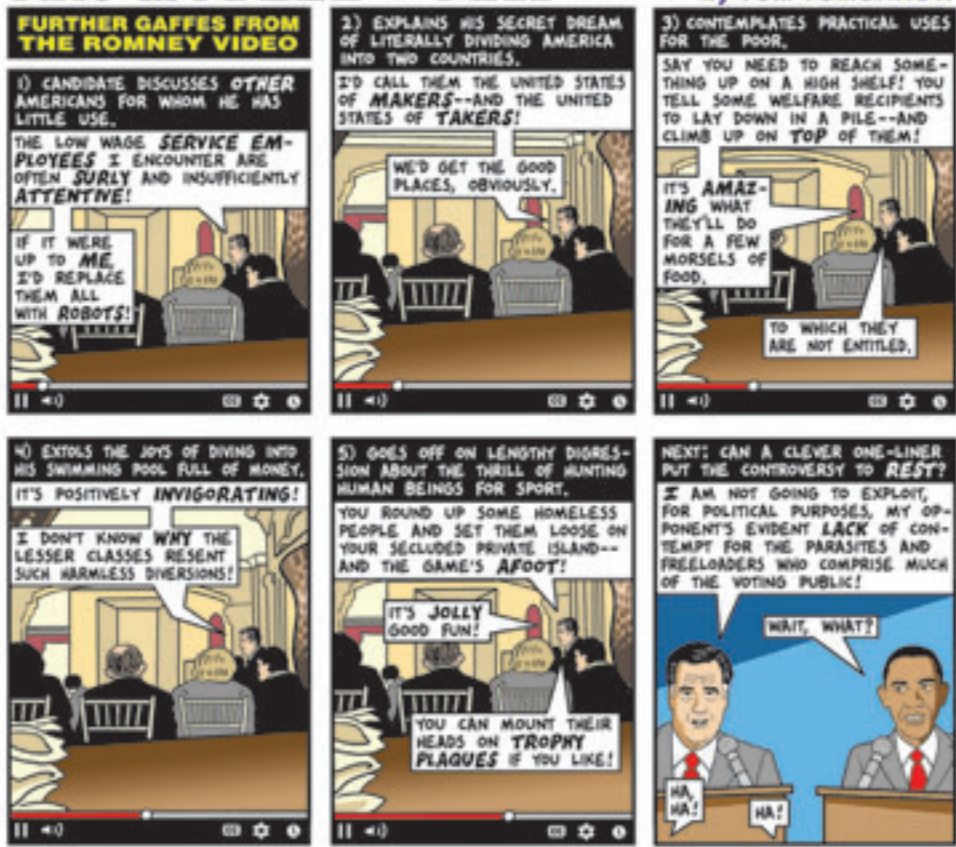
More top flicks from the Toronto Film Festival

SEX SF

Catch what you missed from tech-sex festival Arse Elektronika – we've got live footage from the kinky talks and shows

THIS MODERN WORLD

by TOM TOMORROW



THE CASE FOR REINSTATING MIRKARIMI

**EDITORIAL** We know for a fact that on New Year's Eve, 2011, Ross Mirkarimi, the elected but unsworn sheriff of San Francisco, had a physical altercation with his wife that left her with a bruised arm. We know she later complained about that bruise on a video lasting less than a minute. Beyond that, nobody except Mirkarimi and Eliana Lopez knows exactly what happened; there were no witnesses except the couple's three-year-old son, no video taken during the fight, no audio recordings — nothing.

We know that Mirkarimi agreed to plead guilty to misdemeanor false imprisonment — although we also know there was never any evidence that he actually imprisoned anyone.

That's all we really know about the incident that has set off an expensive, drawn-out, political and legal battle that could change the city's politics for years to come. If the whole thing seems a little overblown, that's because it is.

There is nothing in the record that justifies Mayor Ed Lee's move to suspend Mirkarimi, and nothing that would justify the supervisors voting to remove him from office. In fact, a removal vote would set a dangerous precedent for future mayors

in a city that already gives its chief executive far too much power.

\*\*\*\*\*

Let us examine the three main reasons why the board needs to vote to restore the elected sheriff.

1. *If you believe Eliana Lopez, there's no case.*

The only person other than Mirkarimi who can honestly and accurately testify about the events of New Year's eve is Lopez — and she has been clear, consistent, and convincing in her account.

She testified under oath before the Ethics Commission that Mirkarimi was never someone who "beats his wife" (to use Lee's utterly inappropriate terminology). He had no history of domestic violence with her.

What he did was grab her arm during an argument, leaving a bruise. Inexcusable, but hardly a sign of serious assault. In fact, Lopez testified that she bruises so easily that just playing around with three-year-old Theo can leave marks on her.

Lopez testified that she made the video to use as a tool — a bargaining chip, so to speak — if Mirkarimi ever sought to gain custody of their son. She said she believed that her neighbor, Ivory Madison, who made the video, was a lawyer and that the

video would be protected by attorney-client confidentiality. She said she never wanted to go to the police and never felt physically threatened by her husband.

The mayor charged Mirkarimi with attempting to dissuade witnesses and interfere with a police investigation, but those charges were based almost entirely on the testimony of Madison, whose rambling 22-page statement was so full of hearsay that the Ethics Commission tossed almost all of it. There was absolutely no evidence of witness tampering, and those claims were dismissed.

In fact, the only reason the commission recommended removal is the fact that Mirkarimi bruised his wife and pled to a misdemeanor — one that everyone knows he didn't really commit.

There's no principled way to accept as credible the testimony of Lopez and still vote to remove the sheriff. If she's telling the truth — and we believe her — the case should end right there.

2. *Mirkarimi was chosen by the voters, and the voters can freely remove him.*

Ross Mirkarimi was elected in November, 2011, with a clear major-

CONTINUES ON PAGE 7 >>

THE AOKI FILES

*Editors note: Steve Woo and Alex T. Tom argued in t 9/5/2012 oped piece that a new book unfairly paints Richard Aoki as an FBI snitch. The book's author asked for space to respond.*

**BY SETH ROSENFELD**

**OPINION** I write to correct serious misstatements about my new book — and particularly about my revelation that the late radical leader Richard Aoki was an FBI informant — in the editorial by Steve Woo and Alex T. Tom.

My book, *Subversives: The FBI's War on Student Radicals, and Reagan's Rise to Power* (Farrar, Straus and Giroux), examines the FBI's covert activities concerning the University of California during the Cold War. It focuses on the FBI's secret involvement with three iconic figures: Clark Kerr, the UC president; Mario Savio, leader of the Free Speech Movement; and Ronald Reagan, California Governor.

*Subversives* is based on more than 300,000 pages of FBI records released to me as a result of five lawsuits I brought under the Freedom of Information Act. The FBI frequently claimed redacted information had to be withheld by law, but as a result of my challenges, seven federal judges ordered the FBI to release more information. One court order specifically recognized my expertise, stating, "Plaintiff has persuasively demonstrated in his affidavit that his research requires meticulous examination of records that may not on their face indicate much to an untrained observer."

In *Subversives* I also profile many other figures, including Aoki, a revered activist in the San Francisco Bay Area who I revealed was a paid FBI informant at the time he gave the Black Panthers some of their first guns and firearms training in late 1966 and early 1967. I also disclosed this in an article and video produced with the Center for Investigative Reporting (CIR), which were published contemporaneously with my book last month.

Woo and Tom are incorrect when they claim my findings about Aoki are "baseless and false." Although reporting on intelligence activities is notoriously difficult and often relies on off-the-record sources, I relied only upon on-the-record sources such as:

— A detailed interview with retired FBI agent Burney Threadgill Jr., who was Aoki's initial handler;

CONTINUES ON PAGE 7 >>



# EDITORIALS

## THE AOKI FILES

CONT>>

— A 2007 interview with Aoki in which he denied being an informant but when pressed added, “People change. It is complex. Layer upon layer.”

— FBI records concerning Aoki released in response to my Freedom of Information Act request, including a November 16, 1967 report on the Black Panthers that identified him as informant T-2.

— Consultation with former FBI agent M. Wesley Swearingen, who had helped vacate the murder conviction of Black Panther leader Geronimo Pratt on the ground that the FBI and Los Angeles police failed to disclose that a key witness against him was an FBI informant.

My conclusion that Aoki was an informant was thus based on the totality of my research — not merely on a “scrap of evidence.” The detailed notes

to my book make this clear. As I also have noted, available evidence does not show whether the FBI was involved in Aoki’s arming the Panthers, or that bureau officials even knew about it.

My initial disclosures about Aoki have been confirmed by the FBI’s release of 221 pages of Aoki’s FBI informant file. I reported this in a September 7 article, posted with his entire informant file as released to me at the CIR website.

Although I strongly disagree that my revelations about Aoki “damage the movement” and reinforce stereotypes of Asian Americans, they surely shed new light on him. For while he may well have been a dedicated activist, substantial evidence shows he also was an FBI informant. Although his full role and motives are not yet known, Richard Aoki was undoubtedly more complex than his fellow activists knew. **SFBG**

*Seth Rosenfeld is a San Francisco writer.*

## THE CASE FOR REINSTATING MIRKARIMI

CONT>>

ity in a contested race. The state Constitution provides an excellent remedy for replacing an elected official who has lost the confidence of the voting public; it’s called the recall. With a fraction of the effort that’s been spent on this case, people who feel Mirkarimi should no longer serve as sheriff could have collected signatures and forced an election.

The City Charter gives the mayor extraordinary authority — we would say too much authority — to unilaterally suspend an elected official and seek removal. That’s a power that should be wielded only in the most extreme cases, with great deference to the will of the voters.

Lee did no investigation before filing official misconduct charges. He based those charges on unsubstantiated claims, most of which were proven false. There’s a dangerous precedent here: If Mayor Ed Lee can suspend without pay Sheriff Ross Mirkarimi on such limited evidence, the ability of future mayors to misuse this power could be alarming. And remember: There is nothing in the Charter that allows anyone to suspend or seek removal of the mayor.

3. *This case mangles “official misconduct.”*

There’s another dangerous element to this case, and it’s not just a legal technicality. The New Year’s Eve incident occurred before Mirkarimi took the oath of office; on

that day, he wasn’t the sheriff of San Francisco. He was a supervisor.

It’s hard to claim he was guilty of “official misconduct” on a day when he had no official duties. A fascinating, but unsigned analysis by somebody who clearly has a strong legal background is posted on the web ([rjemirkarimi.blogspot.com](http://rjemirkarimi.blogspot.com)). It notes:

“If the Supervisors approve what the Ethics Commission did on August 16, they will be handing a powerful new political weapon to all mayors, present and future. Good mayors may never misuse it, but other mayors might. No longer will such a mayor be limited to examining an opponent’s conduct while in office. He will have *carte blanche* and a strong motive to look farther back in time for personal misconduct that occurred before his opponent took office, and to use what he finds to suspend his opponent without pay and remove him from office — all while claiming (as undoubtedly he will) to be engaged in a noble pursuit of truth and justice.”

Let’s be serious: Do we really want to have this case — this weak case driven more by politics than reason and evidence — set the precedent for the grave step of overriding the voters and removing an elected official?

Any of these three reasons ought to be grounds to vote against the mayor’s charges. Together, they make a sound enough case that it’s hard to imagine how the supervisors, sitting as a fair and impartial jury, could come to any conclusion other than returning Mirkarimi to office. **SFBG**



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### 46<sup>TH</sup> ANNIVERSARY ISSUE SEPTEMBER 19

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## Intentionally Sleep Deprived

It’s been a while since crimes committed by the CIA and FBI have been exposed. It may be a longer time until crimes being committed today are known, because everything now is considered a “national security” secret and whistle blowing by government employees is outlawed.

Today, there are a few people targeted by the government and it may be difficult to know why. They suffer greatly while in the midst of their fellow citizens and the causes of their pain are invisible to others. Nightly microwave or other electromagnetic bombardments are used to deprive them of sleep. Tiny implanted radio frequency ID microchips are used as homing devices for this purpose. When the sleep deprivation is temporarily stopped, your deep sleep reaction enables them to approach you, chemically render you unconscious and do things to you. Combined with tampering with food and medicines, life can be made very unpleasant. They’ll enter your dwelling, routinely steal small items and do other little things to make you feel annoyed and violated. The sleep deprivation is a form of torture that impairs judgment and functioning. Pervasive electronic surveillance, interception of mail and phone call plus destruction of documentation are also part of the unseen repression. With computerized control and sensors, the harassment doesn’t necessarily require a lot of human hours.

Citizens in any country will never admit that their country has a secret police. Our secret police (FBI & CIA) is not as pervasive as those of other countries. Right now it only hostilely surveils (harasses) a few lone dissidents, critics, or eccentrics. But this bodes ill for the future of America. Targeted radicals may be slow to recognize what hits them. They’ll speak their minds, and then begin to suffer headaches and sleep problems. They may suspect, but not blame the government because they can’t visualize the technology used to cause the suffering. But they’ll learn to avoid speaking out.

The result will be a subtle climate of fear, an acceptance of injustice, as America moves towards fascism. The intelligence community is a hidden power in America. The public naively trusts these agencies to obey the law and hopes the press will expose wrongdoing. But many people in government and media are subconsciously afraid of being attacked themselves.

“National security” is the excuse for the secrecy; hiding criminal acts is the reason for it. Congressional oversight is a joke. Legislators on intelligence committees just wait to be lied to.

Real terrorists are rare to nonexistent in this country, so government agents have to make themselves feel busy experimenting on someone they don’t like.

Despotism can have a long incubation period, but the U.S. is infected. Its starts with a small number of loners being attacked. Later, the dissidents who are America’s conscience will increasingly be destroyed. Find out about the book.

### *The Great Repression*

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## ! QUALIFYING MIRKARIMI'S JURY

The San Francisco Board of Supervisors formally received the official misconduct case against suspended Sheriff Ross Mirkarimi Sept. 18, starting the clock on the 30-day deadline that the City Charter provides for the board to take action. Board President David Chiu announced a special meeting to consider the case on Oct. 9 at 2pm. The schedule the board had previously agreed to includes a 10-minute presentation by the Ethics Commission, 20 minutes by representatives of Mayor Ed Lee (who brought the case), 20 minutes by Mirkarimi's side, a five-minute rebuttal by Lee, public comment (which could last for hours), and then deliberation by supervisors.

The drama-before-the-drama will involve what in court would be called jury selection — Mirkarimi's lawyers want to see if any supervisors should be disqualified from voting.

It's a critical point: It would take at least nine of the 11 supervisors to remove the sheriff, and that number doesn't change if some are ineligible to vote. So every recusal is, in effect, a vote to save Mirkarimi's job.

And it's an open question whether some supervisors should recuse themselves. They're supposed to be unbiased jurors, and if any of them have discussed the case with the mayor in advance, they might be forced to sit this one out.

Mayor Ed Lee was asked on the witness stand whether he spoke with any supervisors about removing Mirkarimi, and he denied it. But Building Inspection Commissioner Debra Walker said her longtime friend and political ally Sup. Christina Olague told her Lee



## % OCCUPY IS EVERYWHERE

On the anniversary of Occupy Wall Street, Occupy San Francisco also celebrated its birthday — not with the massive demonstrations and encampments of 2011 but with a recognition that Occupy has evolved into a different, and possibly more effective, movement.

Demonstrations throughout the day Sept. 17, focusing on a variety of topics, converged at 5pm at 555 California, Bank of America's West Coast headquarters. A lively march of about 600 became a street festival down the block as protesters stopped for a circus of birthday activities. In one corner, people saddled by debt wrote notes about their creditors, explained their situations to the crowd, and dropped the paper into a trash can for a symbolic burning. One person burned cash. "Hell no, we won't pay," the crowd chanted.

A few feet over, protesters painted the street with a bright yellow sun declaring "democracy not debt." Volunteers then fed a free meal to the hundreds in attendance and wheeled in a video screen to watch some recaps of the year's best moments. Around 8pm, the activists left, as peacefully as they had come.

In the darkness, a few hundred headed east on Market. When they arrived in Justin Herman Plaza

— or Bradley Manning Plaza, as Occupy SF has christened it, in honor of the whistle blowing soldier — a few police stood guard around the perimeter. Undeterred, protesters walked in, and shouts of "happy birthday" gave way to "welcome home."

Last fall, Occupy SF could basically be found here. After a series of police raids, the camp was no more — but the movement spread. Now, Occupy SF is all over the place.

We count at least 13 Occupy-related or Occupy-inspired groups in San Francisco, from Occupy Bernal, that has saved homes and stopped foreclosures, to a free food bank in the Mission. Those groups may not be as loud or visible, but they're making change, every day.

The birthday party continued with a night of music. Five tents were pitched, sleeping bags were brought out. Police vehicles carrying truckloads of barricades drove by, but police told protesters they would have to leave the park by 6am, the hour the park opens.

Thirty or 40 spent the night. In the morning police came back. As ukulele and drums continued to play, tents were dutifully broken down. A few went back to sleep. **(Yael Chanoff)**

PHOTO BY JUSTIN SULLIVAN/GETTY IMAGES

## \$ FEINSTEIN SCREWS BREED

Candidates in the District 5 supervisorial race, where one recent poll showed almost half of voters undecided about a field of imperfect candidates to represent the city's most progressive district, have been sharpening their attacks on one another — and learning lessons about hardball politics.

Christina Olague, the incumbent appointed by Mayor Ed Lee earlier this year, has been taking flak in recent debates from competitors who are highlighting the schism between her progressive history and her more conservative recent votes and alliances. That gulf was what caused Matt Gonzalez to pull his endorsement of Olague this summer and give it to Julian Davis.

London Breed has now suffered a similar setback: US Senator Dianne Feinstein revoked her endorsement of Breed following colorful comments the candidate made to Fog City Journal, which were repeated in the San Francisco Chronicle, blasting her one-time patron Willie Brown.

Breed, whose politics have been to the right of the district, seemed to be trying to assert her independence and may have gone a bit overboard is proclaiming that she didn't "give a fuck about Willie Brown."

Sources say Brown has been in payback mode ever since, urging Feinstein and others to stop supporting Breed. Neither Brown nor Feinstein returned our calls, but Breed confirmed that she was told the senator was "concerned" about that published comment. And we know that Feinstein never called Breed to discuss the article, her comments or the fact that, perhaps at the behest of Brown, she was yanking her support.

On the record, Breed was contrite when we spoke with her and reluctant to say anything bad about Brown or Feinstein, except to offer us the vague, "There are a lot of people who respect and like me, and they don't like what they see happening." **(Steven T. Jones)**

had sought her input on the decision. Confronted by journalists, Olague denied the charge but said, "I may have to recuse myself from voting on this."

Another possible recusal from the vote would be Sup. Eric Mar, who just happened to be called as a juror in

Mirkarimi's criminal case — and thus could have been exposed to prejudicial evidence — before those charges were settled with a plea bargain. There have also been rumors that Board

President David Chiu spoke with Lee about Mirkarimi at some point.

Last month, Mirkarimi lawyer David Waggoner told the board that he wanted each supervisor to declare whether he or she has spoken with anyone about Mirkarimi, but the legal team is proceeding cautiously, wary of offending the supervisors who will now decide the

fate of their former colleague.

"We're going to respectfully ask each member of the board to state under oath who they've talked to about the case," Waggoner told us.

Normally, jurors would be extensively questioned during the *voir dire* process, and those who had served on an elected body with a defendant for years would almost certainly be removed from the jury pool, which seems to have been the case with Mar's disqualification on the criminal case. But that's just one more example of how this unprecedented process is anything but normal, with city officials basically making up the rules as they go along. **(Steven T. Jones)**



ROSS MIRKARIMI

PHOTO BY MIKE KOZMIN/  
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# CRITICAL MASS AT 20

The movement changed the rules in cities all over the world — and almost, almost, took the Bay Bridge

BY STEVEN T. JONES  
steve@sfbg.com

I was in Zeitgeist on a Friday summer evening, at a planning meeting for the 20<sup>th</sup> anniversary of Critical Mass, when I first heard about the idea of kicking off the celebration week with a renegade bicycle ride over the Bay Bridge.

The people who first shook up the city's commute two decades ago were going to take the idea of seizing space from cars a step further — and fulfill a longtime cyclist fantasy. They were going to take the bridge.

Chris Carlsson, the author, activist, and founder of Critical Mass, who has evangelized the concept around the world, reminded me of this super-secret ride last Wednesday when I finally got around to starting my reporting for this story. I was surprised that I'd forgotten about it — but yes, I told him, I still wanted to be there.

"This will galvanize our sense of the week," Carlsson told me, explaining that Critical Mass has always been about "opening up a space for a conversation," whether it's about how urban space is used or who gets to make that decision.

"There is a real necessity to have a place for people to start thinking creatively. That's Critical Mass's enduring contribution, 20 years ago and today."

What started in September 1992 with 48 cyclists pedaling together through San Francisco has become an enduring worldwide phenomenon. On the last Friday of every month, without leaders or direction, this group bike ride simply meanders through the streets, riders smiling and waving at motorists often perplexed at the temporary altera-



tion of traffic laws by a crowd too big to stop or ignore. While views of Critical Mass may differ, the conversation about urban cycling that it started has had an undeniable impact on how people see cities and their power to shape them, placing it high on the list of San Francisco's proudest cultural exports.

Last Friday evening — a week before thousands of people are expected to show up for the 20<sup>th</sup> anniversary ride Sept. 28 — I rode over to a meeting in the back of the art gallery at 518 Valencia, the welcome center for the week. The first international arrivals were there: four Europeans who flew to Mexico City, where most of them built tall bikes to cycle up to San Francisco for the anniversary ride, arriving last week after a four-month trek.

They were veterans of Critical Mass events all over Europe, which borrowed the concept from the Bay Area, and they were happy to be going back to its core.

Andrea Maccarone is a 31-year-old Italian who lives in Paris when he isn't bike touring, which he does quite a bit, last year riding to consecutive Critical Mass events in Paris, Toulouse, Rome, and Madrid. "It began here and spread every-

where," he said. "A lot of my lifestyle — I've been a bike messenger and worked in bike kitchens — is based on what started here."

His French girlfriend, Marie Huijbregts, described a cultural happening that began when she was 8 years old. "It's a political movement of cyclists to release the streets from the cars," the 28-year-old told me. "It's environmental, do-it-yourself, and a great way to meet people."

She said she wanted to be here "because it's supposed to be the biggest one and all the world was invited. It's symbolic and I wanted to be a part of it."

Carlsson has watched the event he helped popularize spread to hundreds of cities around the world, from the *Biciletada* in Sao Paulo to the *Cyklojizda* in Prague. He loves to see young people who have been energized by Critical Mass and the larger renegade cyclist movement that grew up around it — from DIY bicycle kitchens and art bikes to creative political actions that seize public spaces — "who dream of San Francisco with stars in their eyes."

But he often feels like we're the "hole in the donut" of this international urban cycling movement, unable to retain the same inten-

tion and energy that it had when Carlsson, Jim Swanson, and a group of their bike messenger and anarchist cyclist friends conceived of the idea (originally called Commute Clot) in the Market Street office of a zine called Processed World.

Carlsson still hears the stories from people whose lives were changed by Critical Mass. But it was only in the last year or so, as the 20<sup>th</sup> anniversary approached, that he started regularly riding Critical Mass again, with a new generation of participants often drawn by confrontational yahooism, riding well-trod routes and rejecting efforts to suggest destinations as counter to its leaderless ethos.

"It's extremely predictable now and I'm sick of it," Carlsson admitted to me, a less diplomatic version of what he wrote in the introduction to the newly released book of essays he edited, *Shift Happens: Critical Mass at 20*, writing that the "euphoria of cooperative, joyful reinhabitation of urban space is hard to sustain after a while."

Yet that powerful central idea is still there, and it remains as relevant as ever in cities dominated by fast-moving cars. People working together to create "an organized

coincidence" can still change the rules of the road, opening up all kinds of new possibilities.

"It is an unpredictable space and you never know what's going to happen," Carlsson told me. That's true of the history of Critical Mass around the world — with its storied clashes with cops and motorists, and its glorious convergences and joyful infectiousness — and it was true of our quest to take the Bay Bridge the next day.

## TO THE BRIDGE

We weren't just being daredevils. The idea of fighting for a freeway lane against six lanes of fast-moving cars, drivers distracted by that epic view of San Francisco, was conceived by Carlsson as a political statement protesting current plans to rebuild the Bay Bridge with a bike lane going only from Oakland to Treasure Island, leaving out that final 2.5-mile stretch into The City.

And for years, the Bay Bridge had been out there as a symbol of where bikes couldn't go — and in dozens of demonstrations, riders have sought to make it up those ramps, particularly during the Bikes Not Bombs rides protesting the US invasion of Iraq, only to be blocked



by police.

Carlsson handed out flyers headlined “A Bay Bridge for Everyone,” harking back to the early pre-Internet “xerocracy” that used flyers to promote Critical Mass ideas or suggest routes. A local historian, Carlsson included photos and descriptions of the Bay Bridge with three lanes of cars in each direction on the top deck, back when the lower deck had trains.

Why couldn’t we have one lane back for bikes? Well, it’s actually under consideration — sort of.

The idea of creating a bicycle/pedestrian lane on the western span is the subject of an ongoing \$1.6 million study by Caltrans and the Bay Area Toll Authority, which are looking at attaching paths to the sides of the bridge. That would likely require replacing the decks on the bridge with a lighter new surface to compensate for the added weight, all at a cost of up to \$1 billion.

Carlsson thinks that’s ridiculous overkill, and probably intended to scuttle the idea (or else put the blame on bicyclists for the cost of resurfacing the bridge). “For five grand, in three hours it could be done,” he said, arguing that all

cyclists need is a lane, a protective barrier, perhaps a lowering of the speed limit — oh, and the political will to recognize that we have as much right to this roadway as motorists.

“It is a sad commentary on the nature of our government that the only way the state transit agency will take bicycling seriously as everyday transportation is when pressured by demonstrations and organized public demands,” Carlsson wrote on the flyer. “Why don’t they take the lead in opening space for cycling instead of doing everything to obstruct, deny, and prevent cycling?”

Even getting to Treasure Island for a bike ride isn’t easy for the car-free. Muni only allows two bikes at a time on its 108 bus, so Carlsson borrowed a van to shuttle almost 20 of us out there in multiple trips. Among the crew were the group that rode up from Mexico City, a Peruvian, and many regular local Critical Mass riders, including Bike Cavalry founder Paul Jordan and LisaRuth Elliott, a 10-year Critical Mass rider who helped edit *Shift Happens* and coordinate volunteers for the anniversary week, along

with a couple of its very early adherents: Hugh D’Andrade and Glenn Bachmann.

“Nobody knew what we were doing,” Bachmann said of that first ride. “We didn’t know what was going to happen. But displacing cars left us this intense euphoria.

Elliott said she was drawn to Critical Mass shortly after she got into urban cycling, attracted by the sense of community that had developed around her transportation choice. She was later inspired to visit Paris and Marseille and other cities that adopted Critical Mass rides.

“They have taken charge and are leading their movements to better bicyclable cities. It’s an adaptable idea,” she told me as we prepared to load our bikes on the van bound for Treasure Island.

Once we were out there, we gathered for a picnic on the beach in Cooper Cove, where we got some

CONTINUES ON PAGE 12 >>

# CELEBRATE 20 YEARS OF CRITICAL MASS

## WEDNESDAY 26

**East Bay Ride**, meet at West Oakland BART station, 11:45am. Ride along the east shore of the bay to the Rosie the Riveter monument in Richmond.

**NOIZ Ride**, McKinley statue on the Panhandle at Baker Street, noon. Bring food, drink, and layers for a several hour, non-strenuous ride featuring three live bands.

**Shift Happens** book release party and discussion, Main SF Library, Latino-Hispanic Room, 100 Larkin St, 5:45 p.m. Discuss Critical Mass and this new book with its writers.

**Book release concert**, Great American Music Hall, 859 O’Farrell, SF, \$15, 8pm. Featuring Seaweed Sway, Aaron Glass and Friends, and Kelly McFarling

## THURSDAY 27

**Mosquito Abatement Ride**, Meeting place TBA near 16th & Valencia, SF, 11am. One-hour rides with a cycling city contractor.

**NYC Critical Mass discussion and video**, 518 Valencia, SF, 2pm. Hosted by Times Up

New York City.

**Bike Polo**, Jose Coronado Playground, 21<sup>st</sup> and Shotwell, SF, 7-9pm. Play with locals and visitors, share a beer.

**Bikes, Bands, and Brew: CM’s 20<sup>th</sup> Bday party**, CELLspace, 2050 Bryant, 7pm, \$10-20. Bike cultural offerings and music by Grass Widow, Apogee Sound Club, The Rabblies, and Future Twin.

## FRIDAY 28

**20<sup>th</sup> Anniversary Critical Mass Ride**, Justin “Pee Wee” Herman Plaza, Market and Embarcadero, SF, 6pm

**Vintage Bicycle Film Festival**, Oddball Films, 275 Capp, SF, \$10.

## SATURDAY 29

**International Critical Mass Symposium**, California Institute of Integral Studies, 1453 Mission, Rooms 303/304, 5-8pm. Event will include an open mic and CM20 Anniversary Week photo contest at 7pm

## SUNDAY 30

**Farewell Bike Ride and Party**, 1pm departure from 518 Valencia, 2pm at Ocean Beach. Bring food and drink to share with your new friends and listen to bands on Rock the Bike’s pedal-powered stage. **SFBG**

For more events and details, visit [www.sfcriticalmass.org](http://www.sfcriticalmass.org)



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Cindy Sherman, Untitled Film Still #17 (detail), 1978; The Museum of Modern Art, New York, Grace M. Mayer Fund; © 2012 Cindy Sherman





## AN EVENING WITH DANNY LYON

FRIDAY, SEPTEMBER 28

KORET AUDITORIUM

7 PM

Danny Lyon will discuss his 50-plus-year career as a photographer and filmmaker in conversation with Julian Cox, chief curator and curator of photography, FAMSF, and Lisa Sutcliffe, assistant curator of photography, SFMOMA. Book signing to follow.

TICKETS: \$5 / FREE FOR FAMSF MEMBERS (reservations required)

Friday Nights at the de Young also feature open galleries, dining, and cocktails (fees apply). Free programs are offered 6–8:45 pm in Wilsey Court, the Piazzoni Murals Room, and the Kimball Education Gallery.

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Image: Danny Lyon, Crossing the Ohio, Louisville, 1966. The Menil Collection, Houston, gift of Kenneth G. Futter. © Danny Lyon/Magnum Photos, courtesy of the Edwynn Houk Gallery and dekol.wordpress.com



## NEWS

CONT>>

sobering news from David Wedding Dress, who talked us through the ride and was going to be trailing our crew in his Mercedes as a safety measure.

“Prepare to be in jail until Monday morning,” he told us. There were also the high winds and dangerous gaps to contend with, offering a bleak prognosis.

A veteran radical activist and bicyclist, Dress has ridden the bridge before and been arrested most times, and he didn’t share Carlsson’s view that we were most likely to get away with it. When Carlsson arrived, he tried to shore up our spirits, saying we’d probably be okay if we maintained the element of surprise.

“We have a right to do this and make that point,” Carlsson said.

Elliott, who was already a wobbler going in, decided not to ride, but 16 of us decided to do it anyway, feeling nervous but excited. When a CHP patrol pulled over a car near our spot and it turned into an hour-long arrest and towing ordeal, which we were forced to wait out, we had plenty of time to think about what we were doing.

As D’Andrade told me as we waited to ride up to the bridge entrance, “What feels to me like the early days of Critical Mass is how scary this is.”

### THE EARLY DAYS

In the beginning, the Critical Mass activists say their battle for space was a safety issue infused with a political message, delivered with a smile derived from the joyous new discovery that riding with friends made it much easier. San Francisco streets were designed for automobiles, and to a lesser extent public transit, with cycling relegated to the bike messengers and a few renegades seen by most as simply refusing to grow up.

Even the nascent San Francisco Bicycle Coalition of that era — which grew in numbers and power on a similar trajectory as Critical Mass, despite its policy of maintaining a defensible distance from that outlaw event — was initially dominated by the philosophy that urban cyclists should ride quickly with car traffic and didn’t need separate lanes.

“That’s what I like to remind people is how scary bicycling was in San Francisco in the early ‘90s,” D’Andrade said.

I first encountered Critical Mass in 2001 when I was the news editor for the Sacramento News & Review,

CRITICAL MASS DRAWS A MIX OF RIDERS, FROM ECO-ACTIVISTS TO THE TALL BIKE BUILDERS FROM CYCLECIDE. GUARDIAN PHOTO BY JOSEPH SCHELL

and Berkeley resident Jason Meggs brought the movement into automobile-centric Sacramento. My reporters and I covered those early rides, which were met with a harsh crackdown by police, who often cited every minor traffic violation.

## “THAT’S WHAT I LIKE TO REMIND PEOPLE IS HOW SCARY BICYCLING WAS IN SAN FRANCISCO IN THE EARLY ‘90S”

HUGH D’ANDRADE

But Meggs was committed to the concept, as he wrote in his *Shift Happens!* essay entitled, “The Johnny Appleseed of Critical Mass,” a role he has played over the last 19 years. “Critical Mass made me a video activist and filmmaker; it sent me to jail and then to law school, and again to graduate school for healthy cities. It provided us the space to build a vibrant bicycle culture, and to feel free and alive in cities that otherwise felt hostile, caustic, and alien,” he wrote.

Meggs calculates that he’s been arrested more than 20 times and received more than 100 traffic tickets during Critical Mass events, beginning with the Berkeley Critical Mass that he started in March of 1993, in part to protest plans to widen I-80.

“Those early rides were legendary — moment to moment ecstatic joy and street theater,” he remembered.

“The combination of bike activists and freeway fighters with anarcho-environmentalists on wheels was a combination that couldn’t be beat. Like a newscaster once said of Critical Mass, back then we were drunk with power.”

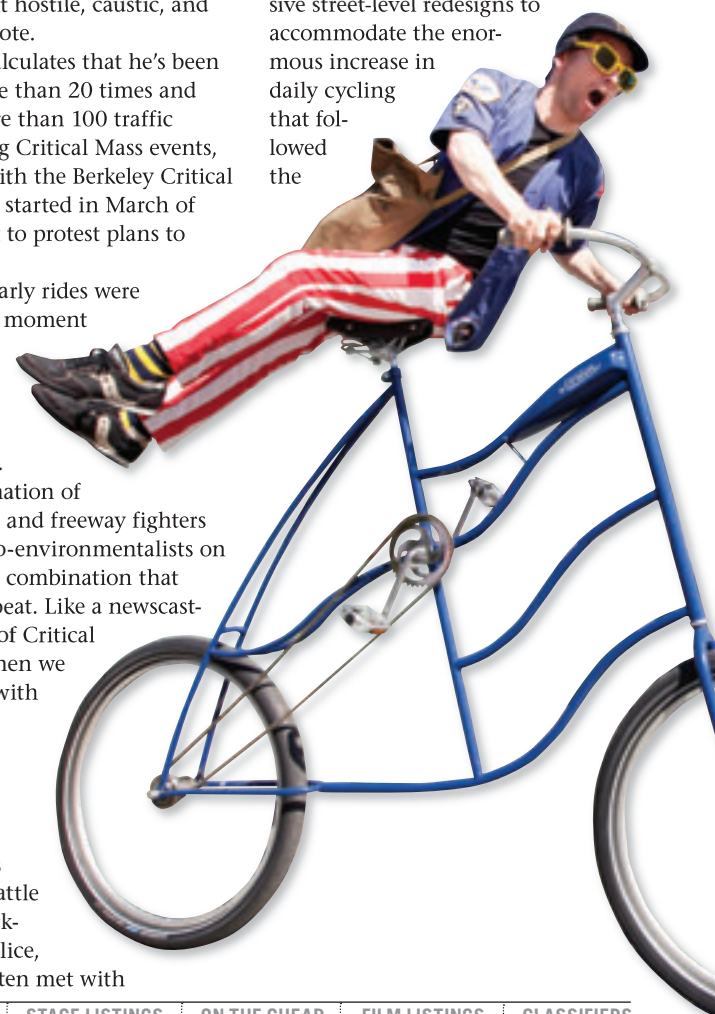
Yet in almost city where it’s sprouted, Critical Mass has had to battle through crackdowns by police, which are often met with

greater determination by the cycling community. San Francisco fought through a showdown with Mayor Willie Brown in 1997, when his threats to shut Critical Mass down turned out thousands of cyclists for the next ride.

In 2007, the San Francisco Chronicle sensationalized a conflict between a motorist and Critical Mass, beginning a media campaign that led Mayor Gavin Newsom to order a heavy police presence on subsequent rides — a show of force, but one without any apparent plan or directive — again increasing number of cyclists.

Each time, San Francisco city officials were forced to accept the inevitability of Critical Mass, opting to avoid the route of the harsh, sustained, and costly crackdowns employed in New York City, whose police and city officials essentially went to war with Critical Mass in 2004 and have all-but destroyed it. Portland has also had a tumultuous relationship with its Critical Mass, with police there essentially shutting it down.

Yet Carlsson noted in his *Shift Happens* essay that the bicycle activism that formed along with those rides still prevailed: “Both cities — not coincidentally I think — have implemented extensive and intensive street-level redesigns to accommodate the enormous increase in daily cycling that followed the





# NEWS

rapid growth and ultimate repression of their Critical Mass rides."

San Francisco has seen an even greater explosion in the number of cyclists on the roadways, so many that spontaneous "mini-Masses" of cyclists form up during the daily commutes on Market Street and elsewhere. But despite the near-universal City Hall support for cycling here, and the SFBC's status as one of the city's largest grassroots political advocacy organizations, Carlsson said San Francisco's cyclists still lack the infrastructure and policies needed to safely get around the city.

That's one reason why the challenge of Critical Mass is still relevant, he said, and one reason why we were determined to ride our bikes into San Francisco on the Bay Bridge.

## ANOTHER DAY

The cops left a little before 6pm, so we massed up and headed for the Bay Bridge, pedaling single-file up a long hill. Soon, the long western span of the bridge came into view, stretching to the downtown destination that we all hoped to reach without incident or arrest, as we passed a sign reading "Pedestrians and Bicycles Prohibited."

As we crested the hill and dropped down toward the freeway entrance, our pathway seemed clear, with the only real variable being coordinating with Dress in the Mercedes trail car, but Carlsson was on the phone with him and we all assumed that we were about to ride our bikes onto the Bay Bridge.

We were in a fairly tight pack, Maccaroni smiling atop the tall bike that had traveled so far to this point, as we rounded the swooping right turn to the point where even cars make a dangerously quick entrance onto the bridge from a complete stop, merging into loud and dense traffic moving at freeway speeds.

We stopped, looked back for Dress, and he wasn't there. A minute crept by, then another, as cars drove cautiously past us to get onto the freeway, their drivers giving us the same quizzical, confused looks

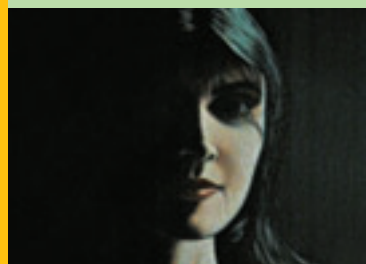
that we'd seen on Critical Mass so many times.

Another minute passed, then another, as Carlsson lit one of the road flares that we planned to use as a secondary

CONTINUES ON  
PAGE 14 >>



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## NEWS



### CHRIS CARLSSON AND HUGH D'ANDRADE LOOK FOR THE TARDY TRAIL CAR AS THEY PREPARE TO RIDE ONTO THE BAY BRIDGE.

GUARDIAN PHOTO BY STEVEN T. JONES

CONT>>

safety measure to the Mercedes.

Then, a CHP patrol car rounded the bend, the officer sternly telling us over his PA system, "Don't even think you're getting on this bridge with those bikes."

So we turned around and began to head back when Dress finally arrived in his Mercedes, presenting a moment of truth. Did we proceed anyway, even though we had been warned and knew the officer had probably radioed in our presence, taking away the element of surprise and increasing our chances of arrest?

There was dissension in ranks and a clear division among those urging opposite courses of action, but Carlsson and others continued to ride away after talking the Dress, who proceeded onto the freeway. Later, Carlsson said he was still game to go at that moment, but tried to be responsive to the collective: "I was not comfortable imposing going on the bridge on everyone."

D'Andrade advocated for going anyway, but most felt it was too risky at that point, siding with Carlsson's argument that it wasn't about getting arrested: "I like to do something and get away."

And so it was decided that we would choose a strategic retreat, some pledging to take the bridge some other day, hopefully with greater numbers. Besides, we all had a big week ahead of us, starting the next day with the first official event of Critical Mass's anniversary week: the Art Bike/Freak Bike Ride and BBQ.

We gathered the next afternoon on the waterfront under sunny blue skies, our aborted bike crew increased in size 10-fold, joined by underground DIY bike crews from San Francisco's own Cyclecide to the Black Label crews from Minneapolis, Oakland, and Los Angeles, infusing

the ride with a countercultural edge.

Urban bike culture is now vast and varied — from the eco-warriors and urban thinkers to wage slaves and renegade tinkers — and they've all found a regular home in Critical Mass. "Twenty years on, people are kinda nostalgic about it, even if they don't ride in it or think it's a good idea," an activist name rRez told me during that beautiful Sunday ride, the one we were able to take because we weren't in jail.

Carlsson told me on the ride that he was at peace with our failed

**"IN A MODERN  
CAPITALIST SOCIETY,  
THE ROADS ARE THE  
LIFEBLOOD, AND IF  
YOU BLOCK THEM,  
YOU'RE A THREAT."**

CHRIS CARLSSON

mission of the day before, a sign that being radical isn't the same thing as being reckless. "That was a good strategic retreat moment. It's very adult," he said. "It was a good experience for all of us, and nothing bad happened and nobody is in jail."

In a way, that's the essence of Critical Mass. It isn't pure anarchy, and it's not about fighting with the cops or the motorists, something Carlsson sees as straying from its original intent. It's a joyful gathering, an exercise in the power of people who are willing to challenge the status quo and take well-considered risks to create a society of their choosing.

"In a modern capitalist society, the roads are the lifeblood," Carlsson said, "and if you block them, you're a threat." **SFBG**



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## HERBWISE



FIONA APPLE, POT BANDIT.

# NARC FETISH

BY CAITLIN DONOHUE

caitlin@sfbg.com

**HERBWISE** I'll be honest with you, after last week's Herbwise interview with Peace and Freedom Party presidential candidate/everything to everyone person Roseanne Barr, I feel like anything I write this week is going to be a sad, sorry after party. Kind of like me in my cubicle right now, nursing Folsom Street Fair-inflicted wounds. Even my last-minute plans to get picked up for blowing smoke in public — purely for the benefit of this column, of course — were foiled when I couldn't figure out who the real pigs were at the Fair. Damn you, accurate latex replicas!

Thank goodness there is plenty of stupid celebrity cannabis news to tide us over.

### BLAZED THIS WAY

Lady Gaga rifled through a pile of presents tossed onstage at her September 18 concert at Amsterdam's Ziggo Dome, sniffed a bunch of tobacco cigarettes, finally found a cellophane-wrapped, bread stick-sized joint, and sparked it in front of the crowd.

She's already on record about smoking weed to aide her songwriting creativity, which may explain the surfeit of 420-themed presents in the mountain of swag that had been flung at her by fans. She took a high-shine to a white belly shirt with two cannabis leaves printed over the breasts, and ditched her studded black mini-dress to change into the shirt, baring some awkwardly rolled-down fishnets.

Yes folks, she's smoking openly, a move unfortunately timed simultaneously with a rather impressive pre-tour weight gain. Awkward "munchies" jokes, deploy.

### A BRIEF BREAK FROM THE TABLOIDS

But perhaps Gaga was just trying to bring attention to a recent mega-breakthrough in the world of medical research. Scientists at our

very own California Pacific Medical Center have found evidence in lab and animal tests that the cannabis chemical compound cannabidiol can effectively impair ID-1, the gene that causes cancer to spread.

The pair of docs that made the discovery want to make it clear that the amount of cannabidiol needed for these positive effects are so vast they

can't be effectively obtained by smoking, but nevertheless, the discovery does bode well for more weed research in oncology.

### ... AND WE'RE BACK

Fiona Apple faces up to 10 years in jail on a felony

charge after her tour bus was pulled over in the famously-anti-drug town of Sierra Blanca, Texas and drug dogs reportedly found four grams of hashish in her possession. Sierra Blanca cops have also caught Snoop Dogg and Willie Nelson holding.

The "Criminal" singer had to spend the night in jail and postpone her Austin concert, saving her somewhat abstract tirade against the cops that locked her up until Houston. She said she has "encoded" some information about potentially illegal actions performed by her arresting officers, which she'll hold to herself unless they want to get "fucking famous"

Classily, one of said officers has responded in a letter sent to TMZ. Gary "Rusty" Fleming, jowly information officer for the Hudspeth County sheriff's office (and creator of a grisly, fear-mongering drug war documentary *Silver or Lead*, the website of which proudly lists kudos from Department of Homeland Security deportation officers) called Apple "honey," before the insults began: "I'm already more famous than you, I don't need your help. However, it would appear that you need mine." He concluded that she should just "shut up and sing."

Which brings to mind a man I saw at the fair this weekend dressed as a narcotic agent. At the time, I couldn't imagine a less arousing thing to base sexual fantasies on, but now I totally get it: being a narc might just be the most perverted thing ever. **SFBG**



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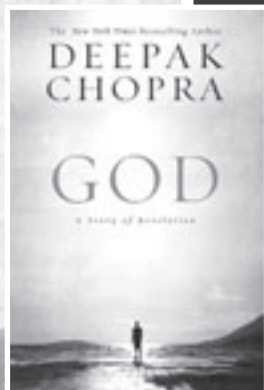
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# IN FiDi, A TURKISH GEM

BY VIRGINIA MILLER

virginia@sfbg.com

**APPETITE** With the Guardian's recent move to the Financial District, I've frequented downtown haunts, returning to old favorites, discovering new gems. Humble, tiny spaces like La Fusion (475 Pine, SF. [www.lafusion-sf.com](http://www.lafusion-sf.com)) delight with Peruvian-influenced Nuevo Latino dishes, including rotisserie chicken and warm bread salad, vivid ceviches, cinnamon-clove inflected sangria, and fried empanadas dipped in huacatay sauce and piquillo pepper aioli. However, the biggest standout of new FiDi dining spots has been an upscale Turkish restaurant, Machka.

Walking up to Machka, directly across from the Transamerica Building behind a line of motorcycle and Vespa parking, you feel as if you've stumbled upon a chic cafe in Rome. In fact, Machka is Turkish, with a brick-walled dining room with massive chandelier, whose lighting casting an appealing glow on fellow diners, while a flat screen plays classic Turkish films, like *Kirik Plak* (1959), visible through a glass wall from inside the restaurant.

Machka was just opened in July by lawyer Farshad Owji and his wife Sibel. The chef is Reynol Martinez, who served those delightful duck confit tacos and some of SF's best fish tacos at Potrero Hill hidden gem, Papito. (He also cooked at Globe, Aperto, and Epic Roasthouse.) Service is one of Machka's strong suits, including the professionally engaging warmth of Jessica — who was a server at Nopa — or Gulhan, who recently moved here from Turkey, his gracious hospitality setting a familial tone. P.S. he's also an inspiring reader of Turkish coffee grounds.

Starting with the SF standard — locally sourced, mostly organic ingredients — one journey to Turkey in rare form. Although there have long been hole-in-the-wall treasures like A La Turca in the Tenderloin or the Mission's mid-range Tuba, the Turkish list has been short. Machka fills a gap, faring well with both traditional and creative Turkish. In the meze-starter realm, pistachio-crust goat cheese (\$11) is easy to lap up. Spread the subtle, soft cheese, crunchy with pistachios, over toasts, sweet and savory with caramelized onions, golden raisins and wildflower honey. There's only a handful of lamb tartare dishes in town (Gitane's being one of the best), and Machka's version (\$13) is brightly gratifying, tossed in mint, grainy mustard and argan oil, with haricot verts.

Tender, grilled octopus (\$13) is mixed with chickpeas and celery, doused in lemon and olive oil — it's a delicate smattering of celery leaves that adds a garden-

fresh aspect to my favorite invertebrate. Blue cheese and chorizo-stuffed dates (\$9) are a crowd-pleaser, particularly wrapped in pastirma (Armenian cured beef) in a sherry wine-mustard vinaigrette. The only missteps seemed to be a bowl of fava beans (\$10) which sounded like the ideal veggie dish, mixed with English peas, snap peas, cilantro, mint, sumac in lemon and a smoked paprika vinaigrette, but was surprisingly bland. A traditional fattoush salad (\$11) was likewise humdrum, a mere couple tomatoes, cucumbers and pita crisps unable to bring the greens to life.

On the entree side, I crave the durum (flatbread) wrap (\$12) to-go when I don't have time sit down and savor the restaurant's soothing setting. I love the falafel wrap (also available as a \$9 starter), laced with cacik (light, seasoned yogurt), pickled cucumber, lettuce, grilled red onions, bell peppers, cherry tomatoes, and tahini sauce. The elements weave together into the ideal wrap: fresh, textured, filling — also available with chicken, lamb or beef. Speaking of lamb, Machka does it right: as a burger (\$15), curry-marinated in a kebab over rice pilaf (one skewer \$13, two \$26), or in my top choice, a marinated ground beef and lamb sausage, the adana kebab.

Chef Martinez displays vision in entrees like a seared branzino (\$25). The flaky fish is interspersed with roasted fennel and cherry tomatoes, which taste like another glorious fruit altogether — sweet, sour, fantastic — roasted in a balsamic pomegranate reduction. It's an elegant entree that takes an unexpected turn with the tomatoes.

The wine list (\$9 for a five ounce glass, \$14 for eight ounce) includes interesting Turkish wines, like an acidic, zippy 2010 Kavaklidere Cankaya Emir from Ankara, and from the same producer, a balanced, fruity red: 2011 Kavaklidere Yakut Okuzgozu. Another wine that worked well with starters was a tropical fruit-laden 2011 Pinot Gris from New Zealand, The Ned.

You couldn't do better than a dessert of kunefe (or kanafeh, an Arab cheese crusted in shredded pastry, often phyllo dough — Jannah in the Western Addition also makes a beauty of a version). Soft, white cheese oozes from crisp, shredded phyllo soaked in honey and rosewater syrup, a finish sweet and satisfying as the overall experience in this latest Turkish respite. **SFBG**

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## FOOD + DRINK: CHEAP EATS \$ \$ \$ \$

# ROLL WITH IT

BY L.E. LEONE

le.chicken.farmer@gmail.com

**CHEAP EATS** They said it would smell like a hamster cage. And it did, but we persevered. Our instructions were to go all the way to the back of the restaurant — past the cash register and past the kitchen, where there was another, much pleasanter room that did not smell like a hamster cage. And it didn't.

It was a whole, secret, new favorite restaurant back there. With couches, plants, and wooden chairs with heart cutouts in the back. The floor was concreted river stones; small, pretty, shiny ones that I thoroughly enjoyed both walking on and looking at.

Hedgehog said it felt like a former Home and Garden Center, which was probably a pretty good guess. We sat at the table closest to the bookshelves, and she picked something out to read while we waited for our vermicelli.

*My Milk Toof*, by someone with a good sense of humor and a lot of time on her hands. She poses and photographs two kinda cute "baby teeth" named Ickle and Lardee into a comic strip. Now, I'm not a book reviewer, but Hedgehog was still reading their little tiny adventures, often out loud, even after our vermicelli bowls were served. So . . .

### CHEAP SPORTS

BY HEDGEHOG

Since I was going to be watching Chicken Farmer third-string quarterbacking Sunday morning and be at Candlestick for the 49ers home opener Sunday afternoon, I really wanted to write about baseball.

Unfortunately, none of the baseball players I tweeted questions to got back to me. Which is a shame, because I really did want to know Brandon McCarthy's favorite restaurant and Omar Vizquel's views on same-sex marriage.

Even though I wasn't going to say anything about football, I will say this: Chicken Farmer's team was short a player and had no subs the entire game and they still won by one point! Of course, I didn't know what the score was until we were walking back to the car, but even when I thought they had lost, I could tell it was a real good game.

Also: there are more assholes per square foot attending professional football games than there are at

professional baseball games. Even at the \$2 A's games. But watching football live is enjoyable (excepting for all the other people doing it, too) and it was only partially humiliating to walk around the parking lot for three hours beforehand, stumping for donations for the Children's Book Project with a Dr. Seuss hat on.

Moving on to more important matters: I am pleased to report that the Mission Playground reopened last weekend, all but the pool (which they say will be ready in December — perfect timing, since it's an outdoor jobbie). I am not pleased to report that the food trucks promised to be in attendance in the adverts were gone by 2pm, when Earl Butter and I finally made our collective way over there. In addition to the kiddie areas, there is an artificial turf soccer field, two tennis courts, and a basketball court. So now you know where to find us.

There, or the Mission Rec Center, which has free racquetball and ping pong, and where there is a women's boxing class I wish I could take being taught by an Olympic lady boxer. Boxerette? Boxer ladyperson.

*Cheap Eats, cont.*

Pugilista, I believe, is the word she was looking for.

Our vermicelli bowls, lemon-grass chicken for her and grilled pork for me, were top-notch 'uns, with plenty of crisp lettuce, carrots, red onion, basil, cilantro, and peanuts drenched in a red-peppery fish sauce dressing. Oh, and one sliver of not-hot jalapeno.

Oh, and the meat was delicious. Juicy and just perfect.

Mysteriously, we had also ordered an order of spring rolls. Maybe because we were too hungry when we first came in. But the thing is, the spring rolls are essentially the contents of the vermicelli bowls, only wrapped in rice paper. Equally excellent, but redundant.

They also have banh mi and noodle soups. Awesome food, nice people, and a really cool place, once you get past the hamster cage. **SFBG**

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AMANDA PALMER AND THE  
GRAND THEFT ORCHESTRA  
WEDNESDAY/26

## WEDNESDAY 9/26

### AMANDA PALMER AND THE GRAND THEFT ORCHESTRA

Massachusetts singer-songwriter Amanda Palmer has had a busy year. Well, actually she's had a busy career. Palmer is a previous high school thespian, street performer, co-founder of the Dresden Dolls, subject of a coffee table book, half of musical duo Evelyn Evelyn, and a prolific blogger — and she's just getting started. This year alone she's written a song and produced a music video in defense of pubic hair, starred in a Flaming Lips video, released a new solo album, and now she's back on the road. When Palmer decided to fund her second solo album *Theater is Evil* on Kickstarter earlier this year, few would have guessed over \$1 million would pour in, shattering the site's record with more than 24,000 individual donations. It looks like she won't be slowing down any time soon. (Haley Zarembo)

With The Simple Pleasure, Jherik Bischoff, Ronald Reagan  
8pm, \$25

Fillmore  
1805 Geary, SF  
(415) 346-3000  
www.thefillmore.com

## WEDNESDAY 9/26

### GHOST PARADE

Over the past six months, San Francisco-based progressive rock band Ghost Parade has steadily revealed its inaugural tracks, including the particularly catchy "Reach," whose chorus features the group's tagline: "we are fast and real." Intense at times and always poetic, Ghost Parade encourages you to get lost in its hard and fast wall of sound while, simultaneously, inviting you into its stories. These musicians are no strangers to Bottom of the Hill, but this time around they're headlining. Come for the



energy, come for the nascent artistic merriment and, if that's not enough, come for vocalist-guitarist Justin Bonifacio's hair. It ranks among the

best in San Francisco. Hands down. (Mia Sullivan)

With Stomacher, Soonest  
9pm, \$10  
Bottom of the Hill  
1233 17th St., SF  
(415) 626-4455  
www.bottomofthehill.com

## WEDNESDAY 9/26

### OBITUARY

It may be hard to believe, but pioneering death metal titan Obituary has been grinding out tracks such as "Chopped In Half" and "Turned Inside Out" for more than 25 years now. The Florida based quartet just wrapped up a series of festival shows in Europe, and is now back for its first tour of the US in several years, part of the epic Carnival of Death tour, slaying stages alongside Broken Hope, Decrepit Birth, Jungle Rot, Encrust, and Feast. The band is promising a fan-favorite set, comprised largely of songs off of its first three classic albums, *Slowly We Rot*, *Cause of Death*, and *The End Complete*. (Sean McCourt)

With DJ Rob Metal  
6:30pm, \$14-\$18  
DNA Lounge, 375 11th St., SF.  
(415) 626-1409  
www.dnalounge.com

## THURSDAY 9/27

### "SHOCKTOBERFEST 13: THE BRIDE OF DEATH"

The Thrillpeddlers have been killing it lately, with endlessly extended runs of Cockettes revivals and a recent hit production of *Marat/Sade*. Now the company is poised to kill it again — live! Onstage! With gruesome gore! — in its annual "Shocktoberfest" production. This year's lucky 13th incarnation includes a classic Grand Guignol one-act (*Coals of Fire* by Fredrick Whitney, which caused a scandal in 1922 Britain); two contemporary world premieres about mad scientists (*The Bride of Death* by Michael Phillis and *The Twisted Pair* by Rob Keefe); and Scumbly Koldewyn's "musical spectacle" *Those Beautiful Ghouls*. And if you think you're safe just sitting in the audience, wait until the uniquely terrifying spook-show finale — if you're not afraid of the dark, you will be! (Cheryl Eddy)

Through Nov. 17

Opens Thu/27, 8pm; runs Thu-Sat, 8pm, \$25-35

Hypnodrome

575 10th St., SF

www.thrillpeddlers.com

## FRIDAY 9/28

### "ANIMATE YOUR NIGHT: WHERE IT'S AT-AT"

As part of the Walt Disney Family Museum's new "Animate Your Night" series of after-hours events, tonight's "Where It's AT-AT" party celebrates the opening of a new exhibit, *Between Frames: The Magic Behind Stop Motion Animation*, which looks at the innovative ideas and technical wizardry of the art form that has brought life to a host of magical characters and creations. Among the items party-goers will be able to get a first look at is a classic Gumby figure, the armature of the "Robot Chicken" mascot, and a model of the awesome AT-AT Imperial Walker made by Phil Tippett, as seen in *The Empire Strikes Back*. (McCourt)

7-10pm, \$5-\$10

Walt Disney Family Museum

104 Montgomery, SF

(415) 345-6800

www.waltdisney.org

## FRIDAY 9/28

### VIR

While "on" Vir, I can't decide if I'd rather take mass quantities of psychedelics and, well, gaze at my shoes, or embark on an epic, intergalactic quest with a few of my closest tribesmen. Luckily, these options aren't mutually exclusive. This Oakland-based experimen-



tal noise pop trio originally hails from New Zealand and cites Kiwi post-punk groups Gordons, Bailter Space, and HDU as chief influences. Characterized by driving, tribal beats, sardonic, echoing lyrics, and ample fuzz pedal, Vir's music is, at times, like marching through a lush jungle-like space field and, at other times, like My Bloody Valentine. Could it get much better? (Sullivan)

With Here Come the Saviours, Erik Blood  
9:30pm, \$7

Hemlock

1131 Polk, SF

(415) 923-0923

www.hemlocktavern.com

CONTINUES  
ON PAGE 20 >>





## GARBAGE MONDAY/1



CONT.>>

## SATURDAY 9/29

### BALBOA SKATEPARK OPENING CEREMONY

Shredding (on a skateboard) and shredding (with a guitar) go together like pizza and hot dogs — which, incidentally, there will be a whole lot of at the Balboa



skateboard park opening this week. While skaters grind their newly opened park behind, local thrasher act Haunted By Heroes — a.k.a. the world's youngest rock band — along with the Nerv, and Big Shadows will perform out front. Plus, the free event includes the aforementioned ultimate snack foods, skateboard accessory giveaways, and the Youth DJ Collective with DJ/MC Ace, of Reality Check TV. Make like the ramp locals of *Thrashin'* (1986) and bring your board, check out frenetic live music, munch cheesy pizza, and relive youth, glorious youth. (Emily Savage)

Noon-5pm, free

Balboa Skatepark

San Jose Avenue and Ocean Avenue, SF

Facebook: BalboaSkateparkOpening2012

## SATURDAY 9/29

### VINTAGE COUTURE BALL

Let's hear it for the grown and sexy. While the rest of us drink beer and chug from flasks in the bathroom, they drink Manhattans (up) and sip from nicer flasks, out in the open because unlike some, the motion only serves to make their surroundings more G&S. Class it up and join their ranks for this weekend's openair fashion gala in the Fillmore — the Vintage Couture Ball (once called the Black Couture Ball) brings Chicago step dancing, a vintage car show, burlesque and swing dancing to SF's jazz district. Most importantly, heed the dress code — everyone's fancy black gowns and suits should make the evening pop. (Caitlin Donohue)

7pm-1am, \$20

Fillmore between Eddy and Geary, SF (800) 352-4315

www.vintagecoutureball.com

## SUNDAY 9/30

### HOT WATER MUSIC

It's been an exciting year for post-hardcore. It marks the release of industry pioneer Hot Water Music's first album in nearly a decade and the 19th anniversary since the band's foundation in 1993. In these two decades, the band has broken up and reunited three different times, taking years off to explore side projects and family life. Though it has been touring sporadically since 2008, the Gainseville band's eighth album *Exister* truly marks its triumphant return to the rock scene. The first single off the album, "State of Grace," tackles the issue of the addi-

tives that we ingest every day in our over-processed foods. Whether you care about GMOs or not, you'll want to catch this tour before Hot Water Music disbands again. (Zaremba)

With Dead To Me, Heartsounds

8pm, \$21

Slim's

333 11th St., SF

(415) 255-0333

www.slimspresents.com

## SUNDAY 9/30

### BEBEL GILBERTO

New York City and Rio de Janeiro are a potent combination. As proof, we offer you Bebel Gilberto, daughter of famed bossanova boss João Gilberto and international star in her own right. Bebel's 2009 release *All in One*



relies less heavily on the electronic bends and flourishes of her past, its mainly acoustic, gentle guitar strums and chimes behind Brazilian coos. In other words, go to this concert to lower your blood pressure, it will smooth you out. In fact, we'd be hard pressed a better soundtrack to your weekend comedown, or swayfest with that new boo you picked up on last night's dancefloor. (Donohue)

7pm, \$35-70

Herbst Theater

401 Van Ness, SF

www.cityboxoffice.com

## SUNDAY 9/30

### MARIA MINERVA

Like a '90s TRL countdown as envisioned by Peaking Lights, Maria Minerva's fuzzed-out hypnagogia is the stuff of bygone pop anthems, filtered experimentally and relentlessly through Macbooks, cheap software, and a boatload of filters and effects. Commended by The Wire for her contribution to the blossoming meta-pop movement, the elusive Estonian producer strikes a captivating balance between high art and radio trash, traditional top-40 conventions and anarchic nonconformity. Minerva's newly released *Will Happiness Find Me?* might be her most accessibly structured statement



yet, but that doesn't stop her dubby sonic fog from enshrouding everything in its path. Fans of electronic hooliganism everywhere: meet your new pop diva. (Taylor Kaplan)

With Father Finger, Bobby Browser, EpicSauce DJs

8pm, \$12

Rickshaw Stop

155 Fell, SF

(415) 861-2011

rickshawstop.com

## MONDAY 10/1

### GARBAGE

When it first arrived on the alternative rock scene back in the mid '90s, Garbage could have been some sort of pre-fabricated hit machine, considering its members consisted of some of the biggest producers of the time — Butch Vig, Steve Marker, and Duke Erikson — with ex-Angelfish singer Shirley Manson joining the fold. As fans know, however, it quickly became evident that they were much more than that, a band that coalesced as one and produced some of the most memorable tunes of the era. After a series of hiatuses, the quartet is back with an excellent new album, *Not Your Kind of People*, and a welcome return to the live stage. (McCourt)

With Screaming Females

8pm, \$38-\$48

Warfield

982 Market, SF

(415) 345-0900

www.thewarfieldtheater.com SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date.

To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Flr., SF, CA 94104; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

## "SHOCKTOBERFEST 13: THE BRIDE OF DEATH" THURSDAY/27







BY CAITLIN DONOHUE  
caitlin@sfbg.com

## THE REAL MCGEE

Twist launched a thousand spray cans,  
but who does his gallery art inspire?

**STREET ART** Gone are the days when Barry McGee, or Twist, or Ray Fong, or whatever alias he happened to be painting under at the time, stalked the San Francisco streets throwing up 3-D screws, Clarion Alley stunners, and his much-admired tags. Nowadays, he exhibits in big-deal gallery shows, like his mid-career retrospective that opened to much fanfare at the Berkeley Art Museum and Pacific Film Archive on August 24.

BAM/PFA devoted a space the size of a downtown parking garage to McGee's works, which have ballooned in size as the years go on. Walls literally bulge with clusters of photos and drawings, a homage to the multifarious chorus of the street. A four-pack of dummies from his show at Pittsburgh's 55th Carnegie International perch on each other shoulders, the uppermost's arm mechanically waving a spray can. Look, an upended white van! Curator Lawrence Rinder had "no idea" how McGee and his henchmen managed to fit the vehicle into the gallery, as Rinder told a passel of press types at a media preview.

Recently-completed behemoth wall of his patched acid tests in Brooklyn notwithstanding, McGee is the poster child

for decades-old genre of "street artist" — those who may have gotten started on the street, but now focus their creative oeuvre on recreating street-art-style works indoors.

You'll never miss the graffiti cultural reference at the retrospective — outside BAM/PFA, tags covered one wall of the museum ("SNITCH" the faker said, tricking me for a moment into thinking that someone had beef with McGee, which would be heresy in these parts) and its glass front doors.

This juxtaposition may be the main thing that keeps McGee's art interesting. Small tropes impregnate the Berkeley retrospective: on one red wall McGee's buffed his own work, then overlaid it with blank speech bubbles. Creation, censure, empty creation — it's the weird feedback loop of his gallery-street life encapsulated.

"I appreciates his early stuff more than the esoteric stuff he's doing today," says muralist Sirron Norris when I call him at his Valencia Street studio to talk about McGee's influence. "That

stuff just goes right over my head."

Norris moved to SF in 1997. Initially a commercial artist, "I was just blown away by the fact that there were cartoons in museums and galleries, and that was because of Barry," he said. "I thought, I can do that." McGee and his partner Margaret Kilgallen were instrumental in Norris' decision to paint his now-signature blue bears and Victorian anti-gentrification Transformer on walls in the Mission and Western Addition. (Catch his most recent, whimsical mega-wall, info in "Murals we love")

"He was doing something different." Susan Cervantes co-founded Precita Eyes Mural Arts in 1977, and since then has been at the nexus of community mural-making in San Francisco and the Mission. The kind of murals that Precita Eyes sponsors tend to more neighborhood, family-based than McGee's works, which even then smacked of high art potential (or were they high art already? A graduate of the SF Art Institute, the "street artist cum gallery

artist" cliché was never apt in describing McGee.) Cervantes has known him since before he got into street art, and once he started on her neighborhood's walls, she says his influence on other artists was undeniable.

"He showed us another way of seeing the world around us," she tells me in a phone interview. "There's things that have more content in them than just doing your name, or doing different styles of lettering."

Looking around at the murals in the Bay today, the possibilities McGee exposed us to are evident. But I wonder sometimes who is becoming inspired by his gallery works, or those of other "street artists" who have found a way to support themselves in the art world. Are there baby taggers out there who are having their minds blown by this street-gallery mash-up, who see possibilities for the once-and-sometimes-subversive art, not just increased the potential commercial viability?

Well anyway, I sure hope so.

SFBG

### BARRY MCGEE

Through Dec. 9, \$9.50 museum admission  
Berkeley Art Museum and Pacific Film Archive  
2626 Bancroft Way, Berk.  
bampfa.berkeley.edu

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Keith Hennessy, *Turbulence*, Photo: Robbie Sweeney

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## ARTS + CULTURE: VISUAL ART

GUARDIAN PHOTOS  
BY CAITLIN DONOHUE

# STREET ART WE LOVE NOW

BY CAITLIN DONOHUE  
caitlin@sfbg.com



### TWICK: 23RD AND CAPP

Francisco “Twick” Aquino of the Inner City Phame crew is a legend in this land for his luscious mural works, from big cats prowling Clarion Alley to this Latino street scene, which happens to be one of our favorites in the city right now for its lovingly-rendered paleta carts, flower sellers, and neighborhood feel. It was created through the SF Arts Commission’s anti-vandalism Street SmARTS program.  
[www.sfartscommission.org](http://www.sfartscommission.org)

### THE WOMENS BUILDING

Well this is a duh. Like the nearby Cesar Chavez Elementary School (825 Shotwell, SF), this is Mission street art par excellence. Right now, the center is amid a major restoration project, so its gem tones are under scaffolding. Throw them some dough if you can to keep the city looking fly.  
3543 18<sup>th</sup> St., SF. (415) 431-1180, [www.womensbuilding.org](http://www.womensbuilding.org)

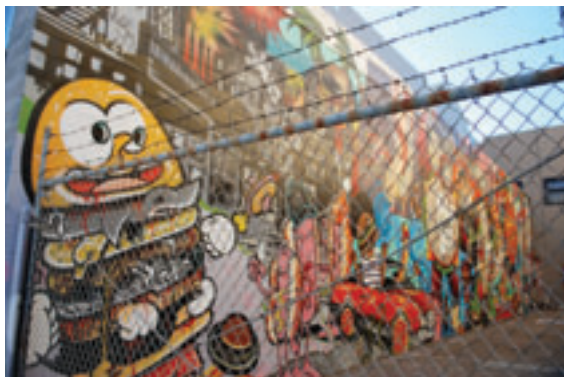
### ENDLESS CANVAS’ SPECIAL DELIVERY

When an arts enthusiast discovered the abandoned warehouse on the Berkeley land he purchased was being used as a gallery for local taggers, he did the right thing: put the three-story space into the hands of graff website Endless Canvas to curate and show to the crowds. The building’s still set to be demolished soon, so check out the aerosol beauty this Sunday — it may be your last chance.  
Viewing hours: Sun/30, noon-6pm, free. 1350 Fourth St., Berk. [www.endlesscanvas.com](http://www.endlesscanvas.com)



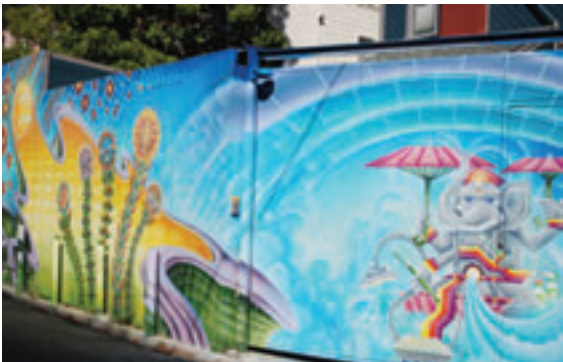
### SIRONN NORRIS: 18<sup>TH</sup> AND BRYANT

This fantasy land on the wall of Calumet Photo is the largest one ever painted by the Mission’s resident street cartoonist, and judging from a conversation we had with him last week, the undertaking was so vast that superlative will probably stand. Check out the catapauling bears, row houses, and happy cameras and say cheese.  
[www.sirronnorriss.com](http://www.sirronnorriss.com)



### STEEL: TEHAMA ALLEY AND NINTH STREET

Hamburger apocalypse! Though this carni-doozy of a mural is behind a chain-link fence, that only adds to its back alley allure. Steel happens to be the art director at hat kings Goorin Bros., whose corporate offices back onto this gem.  
[www.sleazymccheesy.com](http://www.sleazymccheesy.com)



### XAVI PANNETON: CYPRESS ALLEY

Maybe Burning Man fried our synapses, but we flip for Panneton’s Ganesh. The goddess has conjured a spiral wave of majestic beauty that sweeps the wall around her, but is still vacuuming and performing household chores with her many arms. For the superwoman in all of our lives.  
[www.xavidesigns.com](http://www.xavidesigns.com)



### ROA: BARLETT AND 21<sup>ST</sup> STREET

Hat tip to the traveling international street art stars who utilize our city as temporary canvas: Ghent’s Roa is famed for his massive renderings of droopy animal carcasses, but painted three very peppy seals to adorn a wall overlooking Thursday’s Mission Community Market.  
[flickr.com/roagraffiti](http://flickr.com/roagraffiti)

### “COPE2: THE REBIRTH”

Time to get back to where we started from. This famed NYC subway artist mixes lettering techniques, abstract images, and gumption into multimedia pieces in this solo gallery show at the super-shiny Project One art bar.  
Oct. 3-Nov. 10. Opening reception: Oct. 3, 7pm, free. Project One, 251 Rhode Island, SF. [www.p1sf.com](http://www.p1sf.com)



### APEX AND MONA CARON: MCALLISTER AND MARKET

Two masters unite for this piece on the back of the Luggage Gallery’s Trailhead coffeeshop. Apex crafts 3-D versions of traditional graffiti lettering, whorled and swirled to high art proportions. Caron is peerless in the world of public art uplift — for more proof, check her nearby Tenderloin mural on Jones and Golden Gate. Their Trailhead piece portrays beauty growing amid urban grit, on a particularly gritty stretch of Mid-Market. **SFBG**



**BANG-BANG BONANZA: BORDERLANDS 2.**

COURTESY OF GEARBOX SOFTWARE AND 2K GAMES

# WHO WANTS TO BE A GAJILLIONAIRE?

'Borderlands 2' (Gearbox Software/2K Games)  
Xbox 360, PS3, PC

**GAMER** *Borderlands* is often called the "FPS *Diablo*," referencing the addictive, popular PC series and its overwhelmingly endless search for digital treasure. Swapping *Diablo's* gold and armor for a suggested "870 gajillion guns," *Borderlands 2* is a solid sequel to the 2009 shooter and a step forward for the *Borderlands* series. It's a coherent story, with new, beautiful lands to explore and solid pacing. The story also comes coated in a thick glaze of silly humor to prove developer Gearbox didn't take their game-making too seriously. The temptation is to do the same when reviewing *Borderlands 2*, but I can't help finding the series exhausting.

But, first things first — the game is even more beautiful than its predecessor, employing cel-shaded graphics that subvert the industry's quest for photorealism and replace it with clean, sharp lines. The first *Borderlands* was a whole lotta brown, and *Borderlands 2* opens players up to an assortment of new areas of snow, lava, and swampland in addition to Planet Pandora's alien desert. The cel shading gives *Borderlands* a cinematic look, but the action itself isn't scripted or predetermined in the style of today's cinematic shooter. It gives players room for improvisation and problem solving outside the lines developers might have considered, and encourages player experimentation.

Following the story takes players on a series of missions where you

shoot everything in sight in search of villainous tyrant Handsome Jack, while side missions offer more variety — tracking down lost items or solving simple puzzles. Some of the funniest and most memorable moments occur in the side missions and I worry most gamers won't take the time to sample them all during the 30-plus hour tale — especially if they're speeding along with a group of friends.

Some of these qualities are great, and, still, I often found playing *Borderlands 2* to be a chore. I don't think anyone will disagree that the heart of the *Borderlands* experience is collecting guns and searching for loot, and with 870 gajillion guns comes an endless process of categorization and comparison. Do I need that new gun? Is it more or less powerful than the one I'm already using? Finally, I tired of spending more time worrying about gun statistics than shooting them, and began using whichever one had bullets in it.

The scenery and storytelling are much improved and, while unquestionably an acquired taste, the characters and dialogue are big on laughs. If you like dungeon crawling and blasting alien freaks, there's unlikely to be a more appropriate title than *Borderlands 2* anytime soon. Just be sure you don't have obsessive hang-ups about fake fire-arm statistics, or, like me, you may find yourself in an endless loop of too much loot. **(Peter Galvin) SFBG**



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SFJAZZ

SUNDAY, SEPTEMBER 30

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9/28



SOME SKUNK FUNK  
**BRECKER BROTHERS**  
WITH RANDY BRECKER, MIKE STERN & DAVE WECKL  
Herbst Theatre

9/29



'80s MILES REVISITED  
**MILES SMILES**  
WALLACE RONEY, ROBBERN FORD, JOEY DEFRANCESCO  
Herbst Theatre

10/25



FORRÓ PARTY!  
**GILBERTO GIL**  
Paramount Theatre, Oakland

## LIVING LEGENDS &amp; NEW DIRECTIONS

**SEPTETO NACIONAL**  
IGNACIO PIÑEIRO DE CUBA  
Thursday, October 4

**BRANFORD MARSALIS, SOLO**  
Friday, October 5

**DON BYRON**  
NEW GOSPEL QUINTET  
Saturday, October 6

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BARRY HARRIS, JACKY TERRASSON  
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Wednesday, October 10

**DANILO PÉREZ TRIO**  
Sunday, October 14

**JERRY & ANDY GONZALEZ**  
ELIO VILLAFRANCA  
& ARTURO STABLE  
Thursday, October 18

**ELIANE ELIAS**  
Friday, October 19

**DIANNE REEVES**  
Saturday, October 20

**MARC RIBOT  
& DAVID HIDALGO**  
Wednesday, October 24

MEMBERS ONLY  
**MARY STALLINGS**  
WITH THE  
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Friday, October 26

**TONY MALABY'S  
TAMARINDO**  
FEATURING WILLIAM PARKER  
& MARK FERBER  
Saturday, October 27

**GRÉGOIRE MARET  
QUARTET**  
Sunday, October 28

**ROBERT GLASPER  
EXPERIMENT**  
Thursday, November 1

**SFJAZZ HIGH SCHOOL  
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Friday, November 2

**ORQUESTA ARAGÓN**  
Sunday, November 4

**LAVAY SMITH  
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SKILLET LICKERS**  
SWINGIN' THE BLUES:  
THE KANSAS CITY SOUND  
Saturday, November 10

**BUIKA**  
Friday, November 16

**DORADO SCHMITT  
AND THE DJANGO ALL-STARS**  
Saturday, November 17

**JOHN MEDESKI, SOLO**  
Sunday, November 18

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Saturday, December 1

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# ARTS + CULTURE: MUSIC

ARIEL PINK AND THE HAUNTED GRAFFITI  
LET LOOSE.

BY TAYLOR KAPLAN  
[arts@sfbg.com](mailto:arts@sfbg.com)

**MUSIC** After a decade of tinkering on the fringes of lo-fi experimentalism, Ariel Pink has become synonymous with a distinctive production sensibility: submerging effortless, sun-drenched pop hooks in a queasy, viscous haze, like an impulsive, basement-dwelling Phil Spector for the 21st century.

From *Worn Copy* (2005) to *Before Today* (2010), Pink's universe seemed to hinge on this murky aesthetic, making this year's *Mature Themes* all the more confounding. Despite its clean, competent studio polish, Pink's newest effort exudes all the vague perversity and outsider spirit of his most radically fuzzed-out 8-track explorations.

Next Monday, Pink will appear at Bimbo's 365 Club in support of *Mature Themes*, armed with the Haunted Graffiti project, and the tightest lineup of his backing band to date.

Whereas many bedroom producers have lost their way in the transition to studio recording, (largely due to a forfeiture of creative control), Pink's success in this new environment is attributable to a rigidly independent approach.

"We basically lived at the studio that we built ourselves... over the span of six, seven months," Pink explains over the phone, from his home in LA. "It gave us the opportunity to... let ourselves get loose and comfortable. That's the whole goal, I think... you don't want to be keeping track of time. You're not going to take certain risks."

Surely enough, *Mature Themes* abounds with risky maneuvers, from the Ween-esque genre-emulsify-

# HAUNTED HOUSE

Emerging from the bedroom, Ariel Pink unifies a fragmented musical landscape

ing "Is This the Best Spot?," to the lo-meets-hi-fi clash of "Schnitzel Boogie."

"A song like 'Schnitzel Boogie' is not gonna come [about] when you're punching clock at the studio," Pink observes.

He would know, given his first foray into studio territory, which resulted in *Before Today*: the cross-over hit that catapulted the Haunted Graffiti project to Pitchfork-level acclaim in 2010. It's the most immediately engaging, song-oriented effort of Pink's career thus far. However, he contends that even "Round and Round"'s pop brilliance was the product of a torturous, creativity-stifling recording process.

"It gets expensive, very quickly, if you're in somebody else's studio, and there's somebody else engineering you," Pink says. "Really, it's better if we just don't involve anybody else."

Bedroom producers are, by nature, control freaks: commanding the direction of their own creative universe with little regard for outside perspective. Therein lies *Mature Themes*' success; although the album finds Pink backed by a band for just the second time, it resembles the unfiltered product of a singular mind, much like his formative recordings.

Pink's eccentricity, and his ever-expanding influence among laptop auteurs, can be credited to a self-described "aesthetic of all-inclusiveness." Instead of cherry-picking artistic influences, or even preferences, his objective is to jam the entire art-world indiscriminately through his musical meat-grinder.

"I always did what I did with the notion of dispelling any kind of genre formality," Pink says. "I wanted to make experimental music, [but] in the form of pop music, like some sort of joke."

Truly postmodern, this philosophy hinges on isolating and extracting musical idioms, and reassembling those ideas in a new context. Given Hype Williams' omnivorous sampling techniques, Neon Indian's confused retro-futurism, and the scathing consumer-culture indictments of James Ferraro (who will share the bill on Monday), Pink's all-inclusive approach has manifested itself far and wide, generating not just a trend, but a zeitgeist.

Revealingly, when pressed to explain the thread between "chill-wave" and "hypnagogic pop," Neon Indian and Ferraro, Pink declares, "that thread is really my contribution, I feel."

From pop artistry to vanguard tinkering, Pink refracts a heaping pile of musical possibilities through *Mature Themes*' warped lens, making a strong case for himself as the unifying figure of an otherwise fragmented musical landscape. **SFBG**

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## ARTS + CULTURE: MUSIC

# SMELLS LIKE TEAM SPIRIT

Are hyphy progenitors Clyde Carson and the Team bigger than ever?

BY GARRETT CAPLES

arts@sfbg.com

**MUSIC** “This is our biggest song by far,” Clyde Carson says wearily at his hotel room in San Jose. The song, “Slow Down,” features Clyde alongside his newly reconstituted group, the Team, and we’re waiting for Kaz Kyzah and Mayne Mannish to show. Mayne turns up, along with “Slow Down” producer Sho Nuff, but Kaz remains MIA, and the difficulty of keeping three rappers on the same page probably explains why the song is credited to “Clyde Carson featuring the Team,” though it appears on the crew’s reunion EP, *Hell of a Night* (Moedoe, 2012). In heavy rotation on KMEL, and branching out to other markets like LA and Chicago thanks to its Youtube-driven dance-craze, “Slow Down” has been bubblin’ for much of the year, as Clyde has doggedly pursued the hit with solo shows and Team dates.

Bay rap fans might experience a little déjà vu here. Back in 2004, when they burst out of Oakland with their regional smash “It’s Gettin’ Hot”—produced by a then-teen-aged Sho Nuff—the Team helped launch what became known as the hyphy movement, following up with a memorable onslaught of local hits like “Just Go” and “Patron.” But what should have been the culmination, their sophomore album, *World Premiere* (Rex/Koch, 2006), was instead interminably delayed, blunting its impact. When Carson moved to LA in 2006 to sign a solo deal with Capitol through The Game’s Black Wall Street, the Team seemed prematurely finished due to business rather than personal or creative reasons.

Like several Bay artists signed by the majors during the hyphy era, including Mistah F.A.B., Clyde never got to drop an album; Capitol only released a pair of singles, “2 Step” and the Sean Kingston-featuring “Doin’ That,” in 2007, but didn’t release Clyde until 2009.

“You never know what’s gonna happen so you can never blame a label,” he says. “At the time Capitol was merging with Virgin. [Capitol Executive VP] Ronnie Johnson took over my project once the companies merged. We were getting ready to shoot the ‘Doin’ That’ video and—he died in his sleep. And I didn’t have enough of a foundation where I

could move without a label.”

Instead of succumbing to this blow, Carson got back on the grind, and the success of “Slow Down” has resulted from a perfect storm of factors, beginning with an October 2011 call from now-adult Sho Nuff, whose youth had limited his earlier participation in Team activities.

By November, Clyde says, “we were in the studio recording. I put the hook on ‘Slow Down.’ I wanted a feature so I reached out to Keak da Sneak, but it didn’t work out so I reached out to Kaz and he put that verse on. Then I sent Kaz five or six songs and he did them all in one day. So we were like, shit, let’s do a Team album and put Mayne on these songs.”

Mayne himself is a key element of what we might call the Team 2.0.

“There was a time where I fell back from rappin’ and started learning the game by managing Carson,” he admits. “I wasn’t as confident a rapper as Clyde and Kaz, really goin’ in there destroyin’ shit.”

But “destroying shit” is exactly what Mayne does on the third verse of “Slow Down,” and all over the EP, his rapid staccato bark providing a perfect contrast to



WITH “SLOW DOWN,” THE TEAM IS BACK ON ITS GRIND. PHOTO BY GARRETT CAPLES

the low-register growls of Kaz and Clyde. “Some rapper blood just came out of me,” Mayne laughs, “and when we started back working with Sho Nuff, he helped bring my whole character and style out.”

The final ingredient was unpredictable: when “Slow Down” first dropped early this year, an SF high school student under the handle J12 posted a Youtube video of a dance he invented to the song. “The J12” has gone ghetto viral, racking up 700,000 hits, spawning numerous homage vids, and fueling demand for Team appearances in previously unheard of areas like Chicago. Inevitably J12 converged with the group, dropping the dance in the official video and becoming Carson’s DJ.

“He put that shit on for real,” Clyde says. “I never imagined havin’ a dance to one of our songs. When I was a teen, niggas wasn’t dancin’. But it lets me know the music we makin’ is resonating with that generation.”

“I ain’t gonna start dancin’,” Carson laughs, though I submit he’s doing the J12 at 1:05 of the official video. “But I definitely appreciate it.” **SFBG**



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Stuart Duncan ★ Buddy Miller



Allison Moorer ★ Dirty Three  
★ Dave Alvin & the Guilty Ones  
Robyn Hitchcock ★ Lloyd Cole  
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Guy Clark & Verlon Thompson  
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★ Kieran Kane, Kevin Welch &  
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★ Jesse Winchester ★ Lucero ★  
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## ARTS + CULTURE: THEATER

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# GIMME SHELTER

Negotiating crisis and 'Turbulence' at Portland, Ore.'s TBA Festival

BY ROBERT AVILA

arts@sfbg.com

**THEATER** The word “challenging” gets thrown around a lot in the art world. Everyone wants to be considered challenging. So much so, it starts to sound like a byword for its opposite. A plea to “like” on Facebook. That sort of thing. In truth, few pieces of theater, dance, or performance actually live up to the meaning of this over-used phrase by unsettling basic assumptions about our relation to the work itself and its social and institutional contexts.

Judging by such terms — not to mention the extreme reactions of its audiences — Keith Hennessy's *Turbulence* (a dance about the economy) has to be considered a challenging work of art; it offers the opportunity for experience and dialogue that is rare in the performance context.

*Turbulence* is a highly collaborative, experimental piece drawn from both performer-choreographer-activist Hennessy's longstanding concerns with art-making in a capitalist-imperialist system and his wide set of contacts and relationships across the performance and dance worlds. Although the exact grouping of artists participating in the piece has changed throughout the life of the project, the participants (mixing Bay Area, US, and European artists) invariably function as full partners in the undertaking. The project has been underway for two years as research, experiment and performance in parts of Western Europe and the US — including workshop

performances at CounterPULSE earlier this year — and makes its official Bay Area debut at Yerba Buena Center for the Arts this weekend before heading off to New York.

I encountered it two weeks ago during its official world premiere at Portland, Ore.'s Time-Based Art (TBA) Festival, where former YBCA performing arts curator Angela Mattox was inaugurating her first year as artistic director with a wide-ranging and exceptional program of new performance. True to the spirit of the long-term, in-depth relationships she is working to develop between artists and community, Mattox had laid the groundwork for a meaningful engagement with *Turbulence* back in June with a symposium that facilitated discussion about the politics of the work.

As a knowing, rigorous response to crisis — political, economic, social, spiritual — *Turbulence* by its nature calls into question the relations and possibilities undergirding its own position, and presentation, in the institutional context of contemporary dance and performance. That's to say, it can be a somewhat unwieldy, confusing beast for its sponsors and hosts as much as for its audiences. Even so simple a thing as a run time for the performance can't be counted on. The first night I attended at the Imago Theater, in Portland's southeast quarter, it was underway by 8:30pm-ish.

In the end, I saw *Turbulence* unfold on two consecutive nights of its four-night run. It's striking both how different it could look and feel each night, and how much clearer

the work's parameters and possibilities, its logic and dynamism, reveal themselves with repeated encounters. Someone walking in off the street could be forgiven for thinking the whole thing an improvised party, or a theatrical free-for-all, but for all its spontaneity, seeming randomness, open-ended invitations, and free-flowing invention, *Turbulence* builds on a wealth of collective research, discovery, and highly attuned relationships that — in participation with a given audience — produce their own unique results.

The *Turbulence* project began before Occupy, and yet it dovetails in basic ways with the impulses that last year brought people into shared, reclaimed “public” space across the country and globe, in fundamental protest against the status quo and, at the same time, in a mode of spontaneous, creative, generative desire geared to individual and collective freedom — freedom from the oppressive structures and ideas of an exploitative class system, but also freedom in the widest sense of working out the meaning and potential in the real lifetimes of real bodies in dynamic social relation to each other.

Boundaries of all kinds are made porous here — or are simply revealed as already porous, and therefore fluid, contestable, negotiable, infinitely malleable. **SFBG**

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## FLY, ON THE WALL

'Niagara Falling' takes to the air to take on the recession

BY RITA FELCIANO  
arts@sfbg.com

**DANCE** Suspended by a single rope, Jennifer Chien's bare feet gently push against the white wall of Zaccho Dance Theatre's studio. The move propels her into space; perhaps she is swimming, perhaps flying, or just floating on Carla Kihlstedt and Matthias Bossi's finely detailed score.

Chien is rehearsing the finale for *Niagara Falling*, Flyaway Productions artistic director Jo Kreiter's latest site-specific outdoor work. It will be performed against the west wall of the Renoir Hotel on Market Street. The dance in the air feels quiet and ever so poetic, particularly for a work that originated in Kreiter's sense of having been "stung and caught by that whole American economics story."

*Niagara* is another of Kreiter's socially conscious choreographies, in which she examines vital issues through art making. She has called herself a "citizen artist," a person she describes as someone whose work is "essentially concerned about how we live in the world." (Poet Adrienne Rich and musician-activist Pete Seeger have been guiding lights.)

"Actually," Kreiter adds, "any artist does that — except that some of us are more able or willing to talk about the issues." She has called *Niagara Falling* "an artistic response to the economic degradation of our current recession."

As a citizen artist, Kreiter's choreographies are most frequently performed in public places, free of charge. They are accessible to casual passersby, neighborhood folks, and dancegoers. This is art at the heart of the democratic ideal.

Her works also subtly alter the urban landscape and the way we perceive it. After *Singing Praises: Centennial Dances for the Women's Building*, the owners of the Women's Building confessed that before the piece, they had not even known their Mission District neighbors. *Mission Wall Dances* honored the old Garland Hotel, an SRO that housed disadvantaged people until it burned and was rebuilt as lodging for tourists. (Painter Josef Norris was inspired to add some of Kreiter's dancers to the building's existing mural.) With one of her earliest

works, *Sparrow's End*, Kreiter created an "urban fantasy" for one of the most drug-infested alleys in the Mission. I still remember its beauty and also the odor that pervaded that sad location.

*Niagara* happened because Kreiter had admired David and Hi-Jin Hodge's video setting for Brenda Way's 2009 *In the Memory of the Forest*. Talking with the artists, Kreiter realized that the three of them had much in common — particularly when she learned that the Hodges had documented the poverty and decay of David's hometown, Niagara Falls, NY, by talking with its citizens. Some of what he said sounded all too familiar with what is happening to many people in San Francisco.

Both cities are also surrounded by beautiful but sometimes terrifying bodies of water. The imagery is as ancient as Noah's bobbing ark and as recent as the videos of Japan's 2011 tsunami. So it seems appropriate that the first two pieces of equipment Kreiter ordered were a lifeboat and life jackets. The boat is a commissioned steel structure; the vests came off the rack.

Hanging from the wall at the Zaccho studio for the last rehearsal there — the equipment would be moved downtown later that day — three dancers are buffeted by the video's raging waters and a howling storm on the soundtrack. The women look ever so vulnerable as they try to catch and don the slippery life jackets. Yet gradually in all that chaos they find a common rhythm and can link arms in relative safety.

While *Niagara* is a piece that gives voice to the reality of the urban poor, it's also a beacon of hope. The work happened because, Kreiter acknowledges, people — like the Renoir Hotel's owners and Urban Solutions, the SOMA-based economic development nonprofit — have been supportive of the project. Pointing out that she started working on the piece before the advent of Occupy Wall Street, she observes that "everything is collapsing, and yet in some places there are people who try to pull things forward." **SFBG**

### "NIAGARA FALLING"

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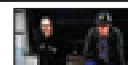
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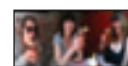
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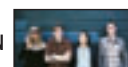
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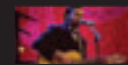


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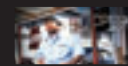
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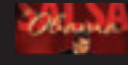
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## ARTS + CULTURE: FILM

FROM LEFT: *LIBERAL ARTS*; *40 DAYS AT BASE CAMP* (TOP) AND  
*MANUFACTURING STOKE* (BOTTOM); A 1979 PORTRAIT OF DIANA VREELAND.



PHOTO BY KEVIN MOSS

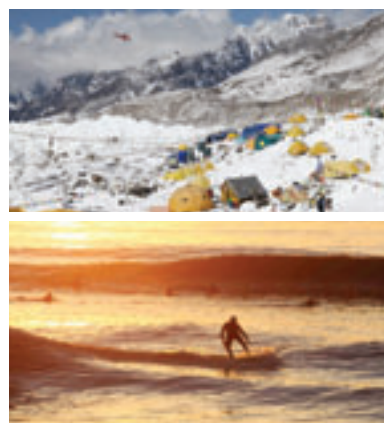


PHOTO BY HORST P. HORST, 1979. COPYRIGHT ESTATE  
OF HORST P. HORST - ART + COMMERCE

BY CHERYL EDDY

cheryl@sfbg.com

**FILM** It can't be a coincidence that within a week, a pair of films have been released about 35-year-olds who contemplate hooking up with 19-year-olds. That 16-year age gap — with an immature or other otherwise emotionally stunted thirty-something on one end, and a precocious millennial on the other — is narrow enough to be plausible, but just wide enough to be awkward.

Now in theaters, *Hello I Must Be Going* traces the existential flailings of Amy (Melanie Lynskey), so discombobulated post-divorce that she moves back home and takes up with Jeremy (Christopher Abbott), the son of one of her father's potential clients. Despite their chic Connecticut lifestyle, Mom (Blythe Danner) and Dad (John Rubinstein) have been hit by the recession; Amy's self-pitying second adolescence only makes the household tension worse. Meanwhile, her hot, clandestine fling with Jeremy, an uninhibited actor, is tested less by their age difference than by his connection to the lucrative account that Amy's father is desperately trying to land. Of course, there is a cringe-worthy scene where Amy crashes a party, looking for Jeremy, and the bleary-eyed youth who answers the door announces "Someone's mom is here!"

This week's *Liberal Arts* reverses the genders of the controversial couple, with Jesse (*How I Met Your Mother*'s Josh Radnor, who also wrote and directed) falling for Zibby (Elizabeth Olsen), a student at the leafy Ohio university he graduated from years before (never named, but filmed at Kenyon College, Radnor's own alma matter). The two meet when Jesse, now a jaded Brooklynite, visits to celebrate the retirement of Professor Hoberg (Richard Jenkins); unlike *Hello*'s Amy and Jeremy, who waste no time knocking boots, the question of whether to consummate the relationship becomes a major plot point.

## CHRONIC YOUTH

'Liberal Arts' and other new releases  
take on aging (gracefully and otherwise).  
Plus: a new action-sports film fest.

*Liberal Arts* is at its best when delineating a specific type of collegiate experience — as safe, privileged bubble where, as Jesse explains, you can announce "I'm a poet!" without anyone punching you in the face. It can also be an oppressive space, as illustrated by a cranky prof who feels trapped by academia (a razor-sharp Lucinda Janney), and a morose classmate of Zibby's who identifies a little too closely with David Foster Wallace.

And it's stuff like the Wallace references (again, never named — just identified via heavily dropped hints, for all the *cool* viewers to catch) that're ultimately *Liberal Arts*' undoing. Radnor explores some interesting themes, but the film is full of indie-comedy tropes — the friendly stoner (Zac Efron) who randomly appears to dispense life lessons; an anti-*Twilight* rant that's a bit too pleased with itself; the unusually attractive character who appears in the first act and is obviously destined for inclusion in the inevitable happy ending.

By contrast, "airless" and "predictable" are not words anyone would use to describe the life of legendary fashion editor Diana Vreeland, colorfully recounted in *Diana Vreeland: The Eye Has to Travel*, a doc directed by her granddaughter-in-law, Lisa Immordino Vreeland. The family connection meant seemingly unlimited access to material featuring the unconventionally glamorous (and highly quotable) Vreeland herself, plus the striking images that remain from her work at Harper's Bazaar, Vogue, and the Costume Institute of the Metropolitan Museum of Art.

"Narrated" from interview

transcripts by an actor approximating the late Vreeland's husky, posh tones, the film allows for some criticism (her employees often trembled at the sight of her; her sons felt neglected; her grasp of historical accuracy while working at the museum was sometimes lacking) among the praise, which is lavish and delivered by A-listers like Anjelica Huston, who remembers "She had a taste for the extraordinary and the extreme," and Manolo Blahnik, who squeals, "She had the *vision*!"

Glamour also factors into *Peter Ford: A Little Prince*, a 40-minute documentary directed by Alexander Roman, who'll attend both Sun/30 screenings with film subject Peter Ford. "My whole life has been defined by being Glenn Ford's son," the sixtiesomething Peter says. (For all the Jeremys and Zibbys out there, Glenn Ford was a Hollywood superstar in the 1950s.) Home movies and snapshots depicting a blissful domestic life contrast with Peter's rambling interview, which spans the length of the film and reveals that all those happy scenes were staged for publicity purposes. Less a bio of Glenn, Peter, or Peter's mother, dancer Eleanor Powell, *A Little Prince* is more a peek into the psyche of someone who's spent his life in the shadow of a legend. "Being a movie star's child is the hardest job in the world," Peter says — hyperbole clearly wrought from a lifelong identity crisis.

And it wouldn't be a week in San Francisco without a film festival (or two: check out Nicole Gluckstern's take on the Berlin and Beyond Film Festival elsewhere in this issue). The folks at SF IndieFest — who already program their flag-

ship fest, plus DocFest and genre showcase Another Hole in the Head — add another to the rolls with the **Northern California Action/Sports Film Festival**.

Aimed at athletes rather than typical film-fest types (evidence: movies screen at Sports Basement locations, where you can gear up for your next adventure on the way out the door), this three-day event contains the expected array of skiing, skateboarding, and surfing flicks — check out *Manufacturing Stoke*, which takes a look at how the surf industry has been transformed by a recent trend toward using environmentally-friendly materials to build boards — but also films focusing on more specialized pursuits like bouldering and slacklining.

Fans of *Into Thin Air* won't want to miss *40 Days at Base Camp*. The base camp in question is the bustling, ever-shifting village — filled with an international population of guides, climbers both soulful and breezy, Sherpas, volunteer medics, and assorted support staff — perched beneath Mount Everest. As personal triumphs mingle with day-to-day activities (and grimmer tasks, like clearing away long-dead bodies that have worked their way up through the ice), one observer accurately dubs the scene "a fascinating microcosm." **SFBG**

Liberal Arts and Diana Vreeland:  
The Eye Has to Travel *open Fri/28 in Bay Area theaters.*

Peter Ford: A Little Prince *screens Sun/30, 11am and 3pm, at Delancey Street, 600 Embarcadero, SF. For tickets (\$8) and more information, visit www.alittleprince.net.*

Northern California Action/Sports Film Festival *runs Fri/28-Sun/30 with films screening simultaneously at Sports Basement locations in SF, Walnut Creek, and Sunnyvale, and Mission Cliffs, 2295 Harrison, SF. For tickets (\$5; festival pass, \$25) and schedule, visit www.sfindie.com.*

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# DÉJÀ WHO?

Berlin and Beyond showcases top German talents more than once

BY NICOLE GLUCKSTERN  
arts@sfbg.com

**FILM** An unmistakable sense of déjà vu (or its German-language equivalent) permeates the program for the 17th annual Berlin and Beyond Festival. From a tribute retrospective of the films of Swiss-born actor Mario Adorf, to twin appearances by rising stars Nina Hoss, Lars Eidinger, and Ronald Zehrfeld in an array of contemporary features, to a docu-drama of East German skater youth which builds on a world introduced by a previous documentary about Eastern Bloc break dancing, there emerges a not unpleasant feeling of familiarity. But for long-time aficionados and new fans of German cinema alike, the opportunity to spend twice the amount of time with some of that country's most versatile talent is a welcome one, and further provides a pretty good snapshot of the key players in German cinema right now.

Nina Hoss's starring turn in Hendrik Handloegten's *Summer Window* won't just inspire déjà vu in attendees of Christian Petzold's *Barbara* (which also stars Hoss) — she herself plays a woman plagued by it. Trapped in a chain of events she's already lived through, Hoss' sympathetic yet scattered Juliane tries desperately to recreate the past exactly as she remembers it in order to (re) connect with her future boyfriend August (Mark Waschke), until she realizes she must alter her actions in order to save the life of her best friend Emily (an effervescent Fritzi Haberlandt).

Lars Eidinger (also starring in *Home for Weekend*) plays the unenviable role of Juliane's current boyfriend, Phillip, a visibly frustrated cuckold to a future possibility. Overall *Summer Window* (whose director co-wrote 2003's *Goodbye Lenin!*) holds its own in the nebulous category of "what if" films that hinge directly on the choices made by their protagonists. It's a genuine pleasure to watch Hoss play a character considerably less chilly than her usual roles, exemplified this year by her performance in *Barbara* as an embattled, disgraced physician trapped in a small East German village.

Closing down the festival on October 4, the exuberant skater doc *This Ain't California*, directed by Marten Persiel, details the rise of a rebellious skateboarding subculture in the heart of the GDR. Featuring a goodly amount of footage purportedly shot by the adolescent skaters themselves on a rare Super-8 camera borrowed from a parent, it beautifully captures the iridescent essence of a youth culture on the move. (A matter of some controversy, some of the footage used was apparently recreated by the filmmakers rather than strictly archival, a decision they defended in an interview in Germany by asserting that it nonetheless documents the "emotional truth" of its subjects.)

Reminiscent of the quietly remarkable Nico Raschick break dancing documentary *Here We Come* (which screened at Berlin and Beyond in 2007), *California* follows its youthful protagonists as they build their first skateboards using reclaimed wood and roller-skate wheels, improvise their own freestyle tricks and "branded" sportswear, and tap into a free-



## SKATEBOARDING DOC *THIS AIN'T CALIFORNIA* REVEALS RADNESS BEHIND THE IRON CURTAIN.

TOP PHOTO BY HARALD SCHMITT;  
BOTTOM PHOTO BY WILDFREMD PRODUCTION GMBH

dom of expression that belies the oppressive nature of the totalitarian state that surrounds them.

As with the break dancing kids in Raschick's documentary, the Communist regime tries first to suppress and then to co-opt the skate scene in Persiel's tale, offering the most talented skaters sponsorships, coaching positions, and even a trip to Prague in 1988 to compete in the Euroskate Championships. But despite their best efforts, officials find it impossible to completely repress the tight camaraderie coalescing around the "concrete playground" of East Berlin's Alexanderplatz and the key figures in the scene, including a bleached blonde spitfire named Denis Paraceck, a.k.a. "Panik," whose fearless disdain for authority made him something of a legend among his circle of friends.

Interspersed with present-day scenes — as friends gather together in adulthood to celebrate Panik's memory and reminisce about their skating glory days — and infused with a jubilantly aggressive soundtrack, heavy on the Lars Damm and Claus Grabke, *This Ain't California* does indeed document a certain emotional truth. It moves beyond mere *ostalgie* to capture the passionate lust for autonomy that defines adolescent rites of passage everywhere. **SFBG**

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**Opening Night: Barbara**  
Germany's official entry to  
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**SEP 27, 7:00pm**



**Mario Adorf in Person**  
Lifetime Achievement Award  
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**Faust**  
Alexander Sokurov's reimagining  
of the literary masterpiece  
**SEP 28, 9:00pm**



**Centerpiece: Balkonur**  
The sensational new film from  
Absurdistan's Veit Helmer  
**SEP 29, 6:15pm**



**The Tin Drum - Director's Cut**  
West Coast premiere of the  
newly-restored classic  
**SEP 29, 8:45pm**



**Tom Sawyer**  
For the family, a German vision  
of the beloved Mark Twain novel  
**SEP 30, 11:00am**



**The Wall**  
North American premiere of  
Martina Gedeck's new film  
**SEP 30, 4:00pm**



**Closing Night: This Ain't California**  
Nostalgic trip through rollerskating  
culture in 1980s East Germany  
**OCT 4, 7:30pm**

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# WE WERE HERE

'Detropia' chronicles urban decline in a fresh light

BY MARKE B.  
marke@sfbg.com

**FILM** "I feel like I was maybe here, a while back. Or I'm older than I really am, and I just have this young body and spirit and mind — but I have a memory of this place when it was bangin'," says video blogger Crystal Starr in new doc *Detropia*, gazing at the Detroit skyline from an abandoned building somewhere on the West Side, puffing a little joint.

Most people who grew up in the Rust Belt, kicking around the ghostly landscape of industrial decay, know this feeling intimately. But for those of us from Detroit, once-glamorous capital of American manufacturing and symbol of the triumph of capitalism, the sentiment is especially keen. We feel like we were born with the history of the city in our bones.

Another common feeling is that of dread upon hearing that yet another arty documentary (or brow-furrowing article, or glossy photo book) about Detroit is coming down the pipe. The narrative arc of such things is usually this: remember Motown? Cars were amazing. Then there were scary riots, probably out of thin air. Then the jobs left. Isn't Detroit sad now? Look how spooky this abandoned train station from the 1930s is! America is over. Wait! Some hipsters are starting a farm downtown! There may be hope after all. But who knows?

*Detropia*, directed by Heidi Ewing, who grew up near Detroit, and Rachel Grady, doesn't exactly deconstruct that crusty storyline (non-spoiler alert: the hipster-farmers become performance artists). But this important and beautiful film shows how much more of the Detroit tale takes on meaning and shape when told through the voices of people who actually live there,

with a cinematic eye that doesn't shy away from reality, even as it bends it to narrative ends. (In *Detropia*, even a plastic-wrapped head of iceberg lettuce is a metaphor.)

Those voices include Starr and several others, including George MacGregor, president of the United Auto Workers Local 22, who is filmed during the painful closure of an American Axle plant; Tommy Stephens, slight-but-wise owner of an old school bar-restaurant; and a jaunty band of scrap-metal salvagers who should become the subject of a documentary in their own right.

Yes, the film has a somber tone and melancholy style. Grim statistics — "in the last 10 years, Michigan has lost 50 percent of its manufacturing jobs;" "six million workers lost their jobs" — are dutifully displayed. Current Detroit industries, like casino gambling or techno and hip-hop music, and their effect on the economy are left unexamined. And yes, the ruins of Detroit look gorgeous. (One thing *Detropia* gets spot-on is how the pervasively humid, green-gray light of the coastal city echoes off peeled paint and crumbling yellow-red brick.)

But when you hear MacGregor at his desk gently telling an elderly retiree on speakerphone that she has no vision insurance — it was one of the union compromises of the auto industry bailout — right before he launches into a mesmerizing rhapsody on the middle class, the camera lingering on his greased hair and patchwork sweater, you realize the utopia of *Detropia* isn't the hoped-for return of the old days. It's the insistence of humanity to persevere and form a community, no matter how crazy things get. **SFBG**

**DETROPIA** opens Fri/28 in Bay Area theaters.

## THE BREAKFAST CLUB

Friday September 28, 8PM (Doors open 7PM)

Forced to spend a Saturday detention together, 5 high school students with nothing in common: "The Criminal", "The Princess", "The Brain", "The Jock", "The Basket Case", test and challenge their preconceptions about each other. Movie Classics feature 35mm film prints, a newsreel, cartoon, previews, Dec-O-Win raffle, and a live Wurlitzer organ serenade!

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(OF WALL OF VOOODOO)

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FRI Sept 28 9:30pm \$7	<b>VIR</b> Here Come The Saviours, Erik Blood
SAT Sept 29 9:30PM \$10 ADV. \$12 DOOR ADV. TIX ON SALE	<b>SCOTT KELLY (of Neurosis)</b> <b>AND THE ROAD HOME</b> Mike Scheidt (YOB, Thrill Jockey)
SUN Sept 30 8:30pm \$7	<b>INNER EAR BRIGADE</b> Marco Eneidi's SHATTERED, Mutual Aid Project
MON Oct 1 9:30pm FREE	<b>PUNK ROCK SIDESHOW</b>
TUE Oct 2 8:30pm \$5	<b>SPACE VACATION</b> Ironwitch
WED Oct 3 8:30pm \$7	<b>TOKYO RAID</b> Spiral Electric, Elektrik Sunset
THU Oct 4 9:30pm \$6	<b>DEAD WESTERN</b> Exquisite Corps, Blue Oaks
FRI Oct 5 9:30pm \$10	<b>TOYS THAT KILL</b> Pins of Light, Elephant Rifle
SAT Oct 6 9:30pm \$6	<b>MICHAEL BEACH</b> Native Cats (AUS), Buttons

**Schedule change:** Doors for all Tues/Wed/Thurs night shows now open at 8:30pm and first band on stage by 9:00pm.

**Upcoming:** Li Xi, Rubedo, Wreckless Eric, Fuxa, Dreamdate, Old Crow, Moral Crux, Chris Cohen, Kids on a Crime Spree, Cheap Time, Unnatural Helpers, Warm Soda, Bill Orcutt, White Manna, Apogee Sound Club, Bobby Joe Ebola, Slough Feg, Cult of Youth.

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## ARTS + CULTURE: NIGHTLIFE

# PURPLE-TRATIN'

BY MARKE B  
[marke@sfbg.com](mailto:marke@sfbg.com)

**SUPER EGO** First off, a woozy-recovery shoutout to the heroes of Folsom Street Fair, beyond the organizers themselves, who continue to bring a solid electro music festival vibe to the, er, packed fistful of proceedings. I think drag artist VivvyAnne Forevermore outdid all the torture enthusiasts by staying in full face for three whole days of performing, the mysterious entity known as Luther proved at its party that 400 shirtless, sex-reeking men on a dancefloor doesn't mean "circuit party," and DJ Carnita of Hard French valiantly kicked off the amazing Deviants party fresh from the hospital, his ankle broken in a tragic gay basketball accident. What we won't do for love!

Now, looking ahead (after all those behinds): is trap music a trap? The burgeoning microgenre has seized the Internet this summer after bubbling under for 10 years, begun as a low-budget, dirty-sounding Atlanta rap beats style meant to reflect the dark and paranoid feel of the drug game — the "trap" in question. What it's become is both a savvy marketing onslaught by hype-happy music producers, some of them of the douche variety (boo), but also a way for dubstep-weary general partiers to get deeper and sexier, by combining hip-hop's crunked 808 bass-snare swag with EDM's keyboard-driven energy and some classic booty-bass trimming (nice).

I'm digging it, even though I'm no fan of pop-EDM's LCD aspirations or contemporary hip-pop's zombie materialism and worn-out masculinity-crisis tropes — although all that's recently been changing a bit, and luckily the sophisticated techno and alternative hip-hop scenes have been thriving in reaction. SF finally has a regular club night devoted to the sound, **Trap City** (Sat/29 and last Saturdays, 9pm-4am, \$7-\$10. Icon, 1192 Folsom, SF. [www.facebook.com.trapcitysf](http://www.facebook.com.trapcitysf)). And of course we're giving it some goofy irony and some serious underground connections.

The irony comes via witchy-Tumblr graphics, cartoonish "gold chainz swangin'" hype, and Net-savvy entities (producer Trill Murray and rapper Chippy Nonstop perform this month). The underground connects come from notorious

DJ Ultraviolet ([www.facebook.com/ultravioletdj](http://www.facebook.com/ultravioletdj)), queen of the early, grimy dubstep and bass scenes here, who runs the Trap with partner Napsty.

"I think a lot of DJs are getting into this style of music because it is a lot less intense and 'rave-tastic' than most of the brostep coming out these days, and that sort of vibe is easier for more people to grasp right now than electro and dubstep bangers — although I enjoy those, too," Ultraviolet told me over email.

"I've always injected a bit of hip-hop flavor into my sets and so a lot of the trap music coming out recently appealed to me: it sounds good on the big soundsystems and girls aren't afraid to dance to it. I really like the diverseness of the scene. At Trap City we get all types of people. You just see everyone going nuts and loving it so much, I kinda ask myself, as a bass music DJ how could I not get into this? LOL."

Together with other local DJs — some of them hailing from the burner, glitch, or street bass scenes — like Taso, Stylust Beats, Bogl, and AnTennae, and following in the footsteps of big timers like Diplo and Flosstradamus, the Trap City kids are pushing the sound forward. Even if it all ends up being more marketing mirage than actual sonic imprint (ahem, moombahton), it's got a great beat and we can dance to it.

"SF has always loved its hip hop and dirty bass, so the combination of the two seems to fit perfectly with SF's style," Ultraviolet tells me. (Peep her productions and trap mixes at [www.soundcloud.com/djultraviolet](http://www.soundcloud.com/djultraviolet).) "We're a cool town, this is cool music. I see SF and trap music having a long romantic relationship."

### AFROLICIOUS

Last time our favorite Latin funk-global jams collective took over Mighty, it was dancing room only — this installment looks to be just as groovy-bonkers, with a three-hour set from awesome Afrolicious brothers Pleasuremaker and Senior Oz (including live percussion), and special guests J-Boogie and Izzy\*Wise. Fri/28, 10pm-late, \$8 advance. Mighty, 119 Utah, SF. [www.mighty119.com](http://www.mighty119.com)



SCHWING! DJ ULTRAVIOLET OF TRAP CITY (TOP) AND POLISH HOUSE DUO CATZ 'N DOGZ.

### ANDY STOTT

The renowned Manchester technoist blew minds last year with the release of two EPs, *Passed Me By* and *We Stay Together* that embraced an almost terrifying sludgy slowness, mesmerizing with an ur-tribal vibe. He'll be joined by

psychotomimetic occultists

Demdike Stare, glitch-blissed Balam Acab, SF's ghostly oOoO, sound artist Holly Herndon, and Dark Entries' dark-waver Josh Cheon for an eclectic night of sounds of now at the Public Access party. Fri/28, 10pm, \$12-\$15. Public Works, 161 Erie, SF. [www.publicsf.com](http://www.publicsf.com)

### CATZ 'N DOGZ

A Polish house duo so close to my heart I can feel it beating them right now. They live in Berlin now, and combine polished Wolf + Lamb-like R&Bish vibes with that trademark Germanic techno attention to every detail. Most important, they have a sense of humor, great ears for new releases, and are a lot of fun to dance to.

Sat/29, 9pm-4am, \$10-\$20. Monarch, 101 Sixth St., SF. [www.monarchsf.com](http://www.monarchsf.com)

### SWEATER FUNK FOUR-YEAR ANNIVERSARY

The 100 percent vinyl soul party jets out of the toddler stage, with all the original crew in tact, including one of my favorite people, DJ Mama Bear. Laidback, deep boogie, slow jams loveliness — and yes, you will sweat.

Sat/29, 9pm, \$5 advance, Elbo Room, 647 Valencia, SF. [www.elbo.com](http://www.elbo.com)

### STEREO

This sounds cool: A party in a huge space (Space 550, in fact) with 3-D visuals mixed live (first 500 in get glasses), a DJ set by Ladytron, and a 1990s house room with old school and 3-D video games, and a giant projected Pong tournament. Double double win win.

Sat/29, 9pm-late, \$25 advance. Space 550, 550 Barneveld, SF. [www.tinyurl.com/stereo550](http://www.tinyurl.com/stereo550)

### TIARA SENSATION PAGEANT

Who will win this year's drag tiara of insanity and wonder? All the underground gender clown cognoscenti will gather to determine the new princess-unicorn of the scene, brought to you by the Tiara Sensation crew (they do the fantastic Some Thing drag night at the Stud on Fridays). Judges Pink Lightning, Gina LaDivina, and HRH Princess Diandra of NYC will choose from a glittering bevy of hopefuls; current titleholder Lil Miss Hot Mess will step down (and down) in a surely unforgettable number.

Sat/29, 9pm, \$15-\$20. Rickshaw Stop, 155 Fell, SF. [www.rickshawstop.com](http://www.rickshawstop.com) **SFBG**







# MUSIC LISTINGS

CONT>>

Pianos. 9:30pm.

## JAZZ/NEW MUSIC

**"Jazz Beyond Genre"** Red Poppy Art House. 7pm, \$12-\$15. With Andrea Wolper, Hafez Modirzadeh, and more.  
**Stompy Jones** Top of the Mark, 999 California, SF; www.topofthemark.com. 7:30pm, \$10.  
**Paula West** Yoshi's SF. 8pm, \$30; 10pm, \$20.

## DANCE CLUBS

**Afrolicious** Elbo Room. 9:30pm, \$5-\$7. With DJ-host Pleasuremaker.  
**All 80s Thursday** Cat Club. 9pm, \$6 (free before 9:30pm).  
**Base: Roman Flugel, Galen** Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$5-\$10.

**Dixon, Solar** Public Works. 9pm, \$15.  
**Tropicana** Madrone Art Bar. 9pm, free.

## FRIDAY 28

## ROCK/BLUES/HIP-HOP

**Afromassive** Boom Boom Room. 8pm, \$15.  
**Father John Misty, Jenny O.** Independent. 9pm, \$15.  
**Colleen Green, Plateaus, Courtney and the Crushers, Memories, Pamela** Thee Parkside. 9pm, \$8.  
**Hatebreed, Whitechapel, All Shall Perish, Deeznuts** Regency Ballroom. 7:30pm, \$23.  
**Institution, Ray Frankly, Cheating Daylight, Wesley Project** Slim's. 7pm, \$15.  
**Kasey Johansing, Bart Davenport, Anna Ash** Brick and Mortar Music Hall. 9pm, \$9-\$12.  
**Jonah's onlinedrawing, Iamani, Ben Flanagan, Safiya Martinez, MacClain and Cole** Bottom of the Hill. 8:30pm, \$10.  
**Kim Lenz and Her Jaguars, B-Stars, Rocketship Rocketship** Verdi Club, 2424 Mariposa Ave., SF; www.verdiclub.net. 8pm, \$10.  
**Pine Box Boys, King City, Trainwreck Riders** Elbo Room. 9pm, \$10.  
**Starbaby** 50 Mason Social House. 10pm.  
**This Charming Band, For the Masses** Cafe Du Nord. 9pm, \$12.  
**Todd, Rome Balestrieri, Jason Marion** Johnny Foley's Dueling Pianos. 9pm.  
**Top Secret Band** Johnny Foley's. 9pm, free.  
**Vir, Here Come the Saviours, Erik Blood** Hemlock Tavern. 9:30pm, \$7.  
**Zodiac Death Valley, Finish Ticket, Dandelion War, Chaw** Rickshaw Stop. 8pm, \$12.

## JAZZ/NEW MUSIC

**Black Jazz Orchestra** Top of the Mark, 999 California, SF; www.topofthemark.com. 9pm, \$10.

## MENOMENA PLAYS BIMBO'S WED/26.



**"Bunker A/V Sessions Pt. 3"** Monarch, 101 Sixth, SF; gafftabunker3.eventbrite.com. 9pm, \$10-\$20. With Peter Van Hoesen, Derek Plaslaiko.  
**Peter White** Yoshi's SF. 8pm, \$26; 10pm, \$22.

## FOLK/WORLD/COUNTRY

**Baxtolo Drom** Amnesia. 9pm, \$7-\$10.  
**Kato-vento Brazilian Ensemble** Community Music Center, 544 Capp, SF; www.kato-vento.com. 8pm, \$10-\$15.  
**Taste Fridays** 650 Indiana, SF; www.taste-fridays.com. 8pm, \$18. Salsa and bachata dance lessons, live music.

## DANCE CLUBS

**Direct to Earth** 222 Hyde, SF; www.residentadvisor.net. 10pm, \$20.  
**Joe** Lookout, 3600 16th St., SF; www.lookoutsf.com. 9pm.  
**Deniz Koyu, Ron Reeser** Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$10-\$30.  
**Old School JAMZ** El Rio. 9pm.  
**Paris to Dakar** Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5.  
**Project Mayhem** DNA Lounge. 9pm, \$10-\$15.  
With Flinch, Bassex, Liam Shy, Atom One, Harris Pilton.  
**Public Access 2: Andy Stott, Demdike Stare, Balam Acab, o0o00** Public Works. 10pm, \$10-\$12.

## SATURDAY 29

## ROCK/BLUES/HIP-HOP

**Back Pages** Johnny Foley's. 9pm, free.  
**Beat Junkies** Mighty. 10pm, \$20.  
**Daniel Bedingfield, DJ Haute** Toddy Cafe Du Nord. 9pm, \$15.  
**Erin Brazil and the Brazillionaires, Hang Jones** Amnesia. 9pm, \$7-\$10.  
**Carlton Melton, Phil Manley** Life Coach, White Manna El Rio. 10pm, \$8.  
**Firewater, Damon and the Heathens** Independent. 8pm, \$15.  
**Scott Kelley and the Road Home, Mike Scheidt** Hemlock Tavern. 9:30pm, \$12.  
**Aimee Mann** Fillmore. 9pm, \$35.  
**Melvins** Seals Birthday Celebration Great American Music Hall. 9pm, \$30. JGB with Melvin Seals, Dave Ellis.  
**"Polk Street Blues Festival"** Polk Street from Jackson to California, SF; www.polkstreetbluesfes-

tival.com. 11am-6pm.  
**"Ripstar Musicfest"** Sub-Mission. 8pm, \$7-\$10. With Oddville, Straight Ups, Chunky Turtle-necks, Elegant Trash, and benefiting the Red Cross.  
**Rock on Broadway** 50 Mason Social House. 8pm.  
**Rodriguez** Bimbo's. 9pm, \$20.  
**Rustangs** Riptide. 9:30pm, free.  
**SafetySuit, Go Radio, James Leste** Bottom of the Hill. 9pm, \$15.  
**Scooter and Lavelle, Ross FM** Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$10-\$30.  
**Spotted Botanists** Sub-Mission. 4pm, \$5.  
**Todd, Jason Marion, Rome Balestrieri** Johnny Foley's Dueling Pianos. 9pm.  
**Trainwreck Riders, Sayingth, Slow Trucks, Ugly Winner, Speak Friend, Quiet Americans** Thee Parkside. 2pm, \$10.  
**"UnderCover Presents: Joni Mitchell's Blue"** Brava Theater, 2781 Mission, SF; www.undercover-presents.com. 7:30pm, \$12-\$35. With KillBossa, Kelly McFarling, Amy X Neuberg, Seshen, and more.  
**Welcome Matt** Exit Theater, 56 Eddy, SF; Facebook: Song Writer Saturdays. 9:30pm, free.  
**William Elliot Whitmore, Samantha Crain** Slim's. 9pm, \$16.  
**Yo Mama's Big Fat Booty** Boom Boom Room. 8pm, \$15.  
**Youngblood Hawke, Young Digerati, Young Science, DJ Aaron Axelson** Brick and Mortar Music Hall. 9pm, \$10.53.

## JAZZ/NEW MUSIC

**Peter White** Yoshi's SF. 8pm, \$30; 10pm, \$22.

## FOLK/WORLD/COUNTRY

**Shook Twins, Country Mourns, Dirt Floor Band** SF Live Arts Music Series at Cyperian's, 2097 Turk, SF; www.noevallleymusicseries.com. 7:30pm, \$12.

## DANCE CLUBS

**"A Night of Local House Music from Mother Records"** Raven Bar and Lounge, 1151 Folsom, SF; www.ravenbarsf.com. 10pm, free.  
**Bootie SF: Bootie Hoedown** DNA Lounge. 9pm, \$10-\$15. Bootie DJs spin country-western road-house mashups.  
**Paris to Dakar** Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.  
**Sweater Funk** Elbo Room. 9pm, \$10. Four-year anniversary with Mamabear and Shred One.

## SUNDAY 30

## ROCK/BLUES/HIP-HOP

**Album Leaf, Blackbird** Blackbird, Drew Andrews

Bottom of the Hill. 9pm, \$15.  
**Coyote Grace, Mamuse** Great American Music Hall. 8pm, \$12-\$15.  
**Rick Estrin and the Nightcats** Biscuits and Blues. 7 and 9pm, \$20.  
**Hot Water Music, Dead to Me, Heartsands** Slim's. 8pm, \$21.  
**Inner Ear Brigade, Marco Eneidi's Shattered, Mutual Aid Project** Hemlock Tavern. 8:30pm, \$7.  
**John Lawton Trio** Johnny Foley's. 9pm, free.  
**Canyon Johnson** 50 Mason Social House. 8pm.  
**Jason Marion vs Nathan Temby** Johnny Foley's Dueling Pianos. 9pm.  
**Maria Minerva, Father Finger, Bobby Browser, Epicsauce DJs** Rickshaw Stop. 8pm, \$10-\$12.  
**Mission Bells, Bear Crossing, Torches** Cafe Du Nord. 8:30pm, \$8.  
**"Polk Street Blues Festival"** Polk Street from Jackson to California, SF; www.polkstreetbluesfes-tival.com. 11am-6pm.  
**Tomten, Flying Childers** Brick and Mortar Music Hall. 9pm, \$5-\$8.  
**"UnderCover Presents: Joni Mitchell's Blue"** Brava Theater, 2781 Mission, SF; www.undercov-er-presents.com. 6pm, \$12-\$35. With Beth Custer Ensemble, Kitka, Adam Theis of Jazz Mafia, Bh-rathi Palivela and Daniel Fabricant, and more.  
**"Under the Central Freeway"** Public Works. 2-9pm, \$15. With Kelley Stoltz, Religious Girls, Sweet Chariot, Will Sprott.  
**Vows, Blank Tapes, Ash Reiter, Li Xi, Cannons and Clouds, Fpod Bpod, Upstairs Downstairs** Thee Parkside. 2pm, \$10.

## FOLK/WORLD/COUNTRY

**Twang Sunday** Thee Parkside. 4pm, free. With Jinx Jones and the King Tones.

## DANCE CLUBS

**Dub Mission** Elbo Room. 9pm, \$6.  
**Sunday Soiree** Phoenix Hotel, 601 Eddy, SF; sun-dayphoenix.eventbrite.com. 1-8pm.

## MONDAY 1

## ROCK/BLUES/HIP-HOP

**Blood Red Shoes, Happy Fangs, Starskate** Rickshaw Stop. 8pm, \$10-\$12.  
**Damir** Johnny Foley's. 9pm, free.  
**Former Babies, Koko Beware** Hemlock Tavern. 6pm, \$5.  
**Garbage, Screaming Females** Warfield. 8pm, \$38-\$48.  
**Grouplove, Alt-J** Fillmore. 8pm, \$25.  
**Ariel Pink's Haunted Graffiti, Dam Funk, Bodyguard** Bimbo's. 8pm, \$20.  
**JC Rockit vs Guido** Johnny Foley's Dueling Pianos. 9:30pm.

## DANCE CLUBS

**Death Guild** DNA Lounge. 9:30pm, \$3-\$5.  
**M.O.M.** Madrone Art Bar. 6pm, free.  
**Soul Cafe** John Collins Lounge, 138 Minna, SF; www.johncolins.com. 9pm.

## TUESDAY 2

## ROCK/BLUES/HIP-HOP

**Communist Daughter, Sporting Life** Elbo Room. 9pm, \$7.  
**Colin Ludlow and the Folks, General** 50 Mason Social House. 8pm.  
**Ron Pope, Jerad Finck, Anjus Pale Blue Eyes** Cafe Du Nord. 7:30pm, \$15.  
**Port-Royal, Dryft, Another Electronic Musician** DNA Lounge. 8pm, \$12.  
**Psychedelic Furs, Chevin** Bimbo's. 8pm, \$30.  
**Sidekicks, John Moremen's Flotation Device** Bottom of the Hill. 9pm, \$8.  
**Space Vacation, Ironwitch** Hemlock Tavern. 8:30pm, \$7.  
**Stan Erhart Band** Johnny Foley's. 9pm, free.  
**Rags Tuttle vs Randy** Johnny Foley's Dueling Pianos. 9:30pm.  
**Patrick Wolf** Great American Music Hall. 8pm, \$21.

## JAZZ/NEW MUSIC

**Clarice Assad** Yoshi's SF. 8pm, \$22.

## FOLK/WORLD/COUNTRY

**Belle Monroe and Her Brewglass Boys** Amnesia. 9pm. **SFBG**

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10.13 SBTRKT (DJ SET)

10.18 FREELANCE WHALES

10.19 EMANCIPATOR

10.20 THE FOREIGN EXCHANGE

10.23 ZOÉ + FOBIA

10.26 80S HALLOWEEN

10.27 YACHT + MIDI MATILDA

11.01 CASPA + MOCHIPET

11.03 FRED WESLEY

11.09 REBIRTH BRASS BAND

11.10 REBIRTH BRASS BAND

11.15 CLASSIXX + RAC

11.23 DJ QUIK (LIVE BAND)

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**JOE KLOCK**

**TUESDAY 10/2**  
FROM COMEDY CENTRAL'S LIVE AT GOTHAM!

**SHAZIA MIRZA**  
SAMSON KOLETIKAR

**WEDNESDAY 10/3**  
FROM LAST COMEDY STANDING AND THE BBC!

**IAN BAGG**  
KEVIN CANNA, CARLIN GILL

**THURSDAY 10/4 - SATURDAY 10/6**  
FROM CONAN AND THE TONIGHT SHOW!

**DEAN OBEIDALLAH**  
FOR VICE PRESIDENT

**THURSDAY 9/27**

**DERAY DAVIS**  
From Power Play and Reno 911!

**FRIDAY 9/28 - SUNDAY 9/30**

**MARIA BAMFORD**  
From The Comedians of Comedy and Louie!

**THURSDAY 10/11 - SUNDAY 10/14**

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COMEDY

**WEDNESDAY 10/23 - THURSDAY 10/24**

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STAGE LISTINGS

ON THE CHEAP

FILM LISTINGS

CLASSIFIEDS



STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks.

THEATER

OPENING

**Foodies! The Musical** Shelton Theater, 533 Sutter, SF; [www.foodiesthemusical.com](http://www.foodiesthemusical.com). \$30-34. Previews Fri/28-Sat/29 and Oct 5, 8pm. Opens Oct 6, 8pm. Runs Fri-Sat, 8pm (no show Nov 17). Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

**Roseanne: Live!** Rebel, 1760 Market, SF; [www.brownpapertickets.com](http://www.brownpapertickets.com). \$25. Opens Wed/26, 7 and 9pm. Rns Wed, 7 and 9pm (no shows Oct 31). Lady Bear, Heklina, D'Arcy Drollinger, and more star in this tribute to the long-running sitcom.

**Shocktoberfest 13: The Bride of Death** Hypnodrome, 575 10th St, SF; [www.thrillpeddlers.com](http://www.thrillpeddlers.com). \$25-35. Opens Thu/27, 8pm. Runs Thu-Sat, 8pm. Through Nov 17. Thrillpeddlers' annual Halloween horror extravaganza features a classic Grand Guignol one-act and two world premiere one-acts, plus a blackout spook show finale.

**"The Strange Case of Citizen de la Cruz"** Bindlestiff Studio, 185 Sixth St, SF; [www.bindlestiffstudio.org](http://www.bindlestiffstudio.org). Opens Sat/29, 8pm. Runs Thu-Sat, 8pm; Oct 7, 2pm. Through Oct 13. Bindlestiff Studio presents Luis Francia's political thriller.

BAY AREA

**Assassins** Ashby Stage, 1901 Ashby, Berk; [www.shotgunplayers.org](http://www.shotgunplayers.org). \$20-30. Previews Wed/26-Thu/27 and Oct 3-4, 7pm; Fri/28-Sat/29, 8pm; Sun/30, 5pm. Opens Oct 5, 8pm. Runs Wed-Thu, 7pm; Fri-Sat, 8pm; Sun, 5pm. Through Nov 11. Shotgun Players performs the Sondheim musical about John Wilkes Booth, Lee Harvey Oswald, and other famous Presidential killers (and would-be killers).

**Topdog/Underdog** Marin Theatre Company, 397 Miller, Mill Valley; [www.marintheatre.org](http://www.marintheatre.org). \$36-57. Previews Thu/27-Sat/29, 8pm; Sun/30, 7pm. Opens Tue/2, 8pm. Runs Tue and Thu-Sat, 8pm (also Oct 6 and 20, 2pm; Oct 11, 1pm); Wed, 7:30pm; Sun, 2 and 7pm. Through Oct 21. Marin Theatre Company performs Suzan-Lori Parks' Pulitzer Prize winner about a contentious pair of brothers.

ONGOING

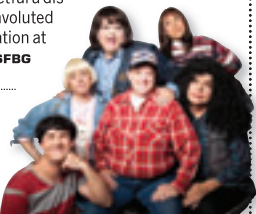
**Invasion!** Boxcar Playhouse, 505 Natoma, SF; [crowdedfire.dreamhosters.com](http://crowdedfire.dreamhosters.com). \$20-35. Wed/26-Sat/29, 8pm. Crowded Fire mounts the West Coast premiere of Swedish-born playwright Jonas Hassen Khemiri's postmodern dark comedy, a deconstruction of language and power in an American culture of perpetual war. Translated from the Swedish by Rachel Willson-Broyles, and directed by Evren Odckin, the play immediately subverts the usual multi-culti narrative of otherness and tolerance with a po-faced feint. From there, we get a series of interrelated largely comical scenes, wherein a certain figure by the name of Abulkasem dissolves into the ultimate cipher, tied to everything from terror to pick-up lines in bars, and meaning absolutely anything and nothing. In the end, the complexity the play adds does not completely dissolve that liberal narrative skewed at the outset, and its efforts remain only half-convincing. (Avila)

**Rigoletto** War Memorial Opera House, 301 Van Ness, SF; [www.sfopera.com](http://www.sfopera.com). \$10-340. Sun/30, 2pm. "Fidelity is for weaklings!" Despite this rousing cry from its philandering villain, SF Opera opens its 90th season with a faithful and winsome double-cast production of Giuseppe Verdi's immortal *Rigoletto*. (Avila)

**The Waiting Period** MainStage, Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055, [www.themarsh.org](http://www.themarsh.org). \$15-50. Thu/27-Fri/28, 8pm; Sat/29, 5pm. Brian Copeland (comedian, TV and radio personality, and creator-performer of the long-running solo play *Not a Genuine Black Man*) returns to the Marsh with a new solo, this one based on more recent and messier events in Copeland's life. It's a worthy aim but only a fitfully engaging piece, since as drama it remains thin, standing at perhaps too respectful a distance from the convoluted torment and alienation at its center. (Avila) **SFBG**

ROSEANNE: LIVE!

PHOTO BY MOLLY DECOUDREAU



FILM LISTINGS



TASTEFUL CHAMBER DRAMA *DEATH SPA* (1990) AT THE VORTEX ROOM.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, and Lynn Rapoport. For rep house showtimes, see Rep Clock. For complete listings, including ongoing films, see [www.sfbg.com](http://www.sfbg.com).

OPENING

**"Aerobicide Sunday: A Marathon of Murder in Tights"** Two things that made the 1980s taste great, slasher movies and aerobic exercise, were each too crassly, promiscuously commercial not to hook up a few times — even if the sub-sub-genre they created together is even less well remembered than the Lambda musical. Sun/30, however, it shall reign as king at the Vortex, where a triple bill of exer-psycho obscurities will really make you feel the burn. First up is 1987's *Aerobicide* a.k.a. *Killer Workout*, in which the fitness emporium owned by Rhonda (Marcia Karrof of 1984's *Savage Streets*) — as sour a grape as you'll find in pastel spandex and pouf-shouldered Valley Girl dresses — experiences a rash of hard bodies being reduced to bloody pulp by an unknown killer wielding a large killer safety pin. Totally gross! We get many close-ups of overexposed thighs and over assisted cleavage gyrating to heinous dance tracks with inexplicable lyrics like "Hey baby! I've got your number! Red and juicy, warm and sweet" — plus some feathered-hair beefcake too — before the culprit turns out to be exactly who you think it is. This was but an early effort among 32 features to date by writer-director David A. Prior, and based on the evidence present there's a reason why you've never heard of any of them. Slightly slicker was 1990's *Death Spa* (a.k.a. *Witch Bitch*), in which a computer automated gym goes all HAL-slash-*The Shining*, to the mortal danger of its highly toned staff and clientele. We're talking death by blender, sauna paneling, and reanimated frozen fish products. The facility's bitchy programmer is played by Merrick Butrick, who'd portrayed Captain Kirk's son and a Square Peg earlier in the decade, and died of AIDS before this movie was released. Directed by Austrian Michael Fischla, it's comparatively glossy but definitely senseless nonsense with a Eurotrash-genre feel. Lastly, in the same vein, and even slicker, there's 1984's *Murder Rock: Dancing Death* a.k.a. *Giallo a Disco* a.k.a. *Slashdance* (one of, incredibly, no less than three movies with that third name), a lesser exercise by that occasionally great horror director Lucio Fulci. Rather than a health club, the setting here is a dance school where choreography seems less indebted to Balanchine and Martha Graham than Jane Fonda and Shabba Doo. For that crime the punishment is, of course ... death by hatpin? Whatever. If you survive this evening, you will be sore, winded, and desperate to sweat the toxins out of your system. *Vortex Room*. (Harvey)

**Backwards** Athletic disappointment is not a new feeling for Abi (Sarah Megan Thomas, who also wrote the script), who has just learned she's been named the alternate for the Olympic crew team — a bench warming role she was also relegated to in the last Olympics. But after she quits the team in a huff and moves home, it's not long before she realizes that her life off the water is pretty depressing, too. Enter former boyfriend Geoff (James Van Der Beek), now the athletic director at the high school where Abi honed her rowing talents, who gives her a job coaching the talented but undisciplined girls who make up the current team. Will this new venture help Abi finally grow up and regain her self-confidence? Will she re-ignite her spark with Geoff? Will there be a last-act conflict involving yet another chance at the Olympics? Will there be multiple training montages? As directed by Ben Hickernell,

CONTINUES ON PAGE 38 >>

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A STYLE ICON  
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DIANA VREELAND."**

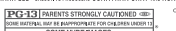
—KEITH UHLICH, TIME OUT NY

**DIANA VREELAND**  
THE EYE HAS TO TRAVEL

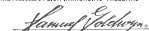


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## FILM LISTINGS

CONT>>

*Backwards* hits all of the expected themes about following one's heart and Doing the Right Thing. Thomas, a former rower herself, has an ordinary-girl appeal, but even *Backwards*' attention to authenticity can't elevate what's essentially a very predictable sports drama. (1:29) *Sundance Kabuki*. (Eddy) **Detropia** See "We Were Here." (1:30) *Elmwood, Roxie, Smith Rafael*. **Diana Vreeland: The Eye Has to Travel** See "Chronic Youth." (1:26) *Embarcadero*. **Glenn Ford: A Little Prince** See "Chronic Youth." (4:0) *Delancey Street*. **Hotel Transylvania** 3D animated comedy about a resort run by Dracula (voiced by Adam Sandler) for Frankenstein (Kevin James) and other monsters. (1:32) *Shattuck*. **Liberal Arts** See "Chronic Youth." (1:37) *Bridge, Shattuck*. **Looper** Sci-fi thriller about time-traveling assassins. (1:58) *Four Star, Piedmont, Presidio*. **The Perks of Being a Wallflower** Stephen Chbosky wrote and directed this adaptation of his best-selling YA novel. (1:43) *California, Embarcadero*. **Pitch Perfect** Anna Kendrick stars in this musical

**BONJOUR, NOSTALGIA: MIDNIGHT IN PARIS SCREENS SAT/30  
IN WASHINGTON SQUARE PARK.** PHOTO BY ROGER ARPAJOU



Schedules are for Wed/26-Tue/2 except where noted. Director and year are given when available. Double features marked with a •. All times pm unless otherwise specified.

**ARTISTS' TELEVISION ACCESS** 992 Valencia, SF; www.atasite.org. \$6. •Other Cinema: "Who Bombed Judi Bari?" (Cherney, 2012), plus shorts, Sat, 8:30. More info on this event, www.othercinema.com.

**CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. •Pina (Wenders, 2011), Wed, 2:15, 7, and **Crazy Horse** (Wiseman, 2011), Wed, 4:15, 9. Berlin and Beyond Film Festival, Thu-Sun and Oct 3-4. Films from German-speaking countries; more info at goethe.de/ins/us/saf/prj/bby/en/index.htm.

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-\$10.25. **Arbitrage** (Jarecki, 2012), call for dates and times. **Beasts of the Southern Wild** (Zeitlin, 2012), call for dates and times. **2 Days in New York** (Delpy, 2012), call for dates and times. **Salomy Jane** (1914), Sun, 7. This event, \$15.

**DELANCEY STREET** 600 Embarcadero, SF; www.alittleprince.net. \$8. **Peter Ford: A Little Prince** (Roman, 2012), Sun, 11am and 3pm. With filmmaker Alexander Roman and subject Peter Ford in person.

**"FILM NIGHT IN THE PARK"** This week: Creek Park, 451 Sir Francis Drake, San Anselmo; www.filmnight.org. Donations accepted. **Spellbound** (Hitchcock, 1945), Fri, 8; **Harry Potter and the Deathly Hallows: Part 2** (Yates, 2011), Sat, 8. Washington Square Park, Union at Columbus, SF. **Midnight in Paris** (Allen, 2011), Sat, 8.

**"NORTHERN CALIFORNIA ACTION/SPORTS FILM FESTIVAL"** Various Sports Basement locations in SF, Walnut Creek, and Sunnyvale, and Mission Cliffs, 2295 Harrison, SF; www.sfindie.com. \$5 (festival pass, \$25). Films about outdoor sports, including mountaineering, wakeboarding, kayaking, surfing, and skiing, Fri-Sun.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Alternative Visions:" **Paraguyan Hammock** (Encina, 2006) with "A Wind from the South" (Encina, 2012), Wed, 7. "LA Rebellion: Creating a New Black Cinema:" **My Brother's Wedding** (Burnett, 1983/2007), Thu, 7; **A Different Image** (Larkin, 1982), plus short films, Tue, 7. "Rebel Without Appliance: The Films of Alex Cox:" **Straight to Hell Returns** (Cox, 1987/2010), Fri, 7; **Repo Man** (Cox, 1984), Fri, 8:50. "Grand Illusions: French Cinema Classics, 1928-1960:" **Le bonheur** (L'Herbier, 1934), Sat, 6:30; **Panique** (Duvivier, 1947), Sat, 8:35. "Life is Short: Nikkatsu Studios at 100:" **Sun in the Last Days of the Shogunate** (Kawashima, 1959), Sun, 5. "A Theater Near You:" **The Turin Horse** (Tarr, 2011), Sun, 7:15.

**ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-10. **Beauty is Embarrassing** (Berkeley, 2012), Wed, 7, 8:45. **Troop Beverly Hills** (Kanew, 1989), Wed, 7. Presented sing-along style; for tickets (\$21) visit www.scoutmob.com. **Smokin' Fish** (Griswold-Tergis, 2011), Thu, 7 and 9. With filmmakers and film subject in person. •**D'Agostino** (Ameer, 2012), Thu, 6, and **The Dark Side of Love** (Ameer, 2012), Thu, 8:10. **Detropia** (Ewing and Grady, 2012), Sept 28-Oct 4, 7, 9 (also Sat-Sun, 3, 5). San Francisco Irish Film Festival, Sept 28-30. For program info visit www.sfirishfilm.com. "By + About Cindy Sherman:" **Office Killer** (Sherman, 1997), Oct 2-4, 7; **Guest of Cindy Sherman** (Donahue and Hasegawa-Overacker, 2008), Oct 2-4, 8:45.

**VORTEX ROOM** 1082 Howard, SF; Facebook: The Vortex Room. \$7. "Aerobicide Sunday: A Marathon of Murder in Tights:" **Aerobicide (a.k.a. Killer Workout)** (Prior, 1987), Sun, 7; **Death Spa** (Fischa, 1990), Sun, 8:30; **Murder-Rock: Dancing Death (a.k.a. Slashdance)** (Fulci, 1984), Sun, 10.

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; www.ybca.org. \$8-10. **We Won't Grow Old Together** (Pialat, 1972), Thu-Sat, 7:30; Sun, 2. **SFBG**

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Gary Goldstein, LOS ANGELES TIMES



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**BACKWARDS**

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CO-PRODUCER KEVAN VAN THOMPSON EXECUTIVE PRODUCERS VICTOR HADIDA AND MICHAEL BERROW BASED ON THE CHARACTER SOLOMON KANE CREATED BY ROBERT E. HOWARD PRODUCED BY SAMUEL HADIDA AND PAUL BERROW WRITTEN AND DIRECTED BY MICHAEL J. BASSETT



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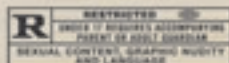
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## LEGAL NOTICES

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0344729-00 The following person is doing business as **Weave Magazine**, 7 Germania St. San Francisco, CA 94117. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date July 23, 2012. Signed by Laura Elizabeth Davis. This statement was filed by Jennifer Wong, Deputy County Clerk, on July 23, 2012. **L#100047, Publication**

**Dates: August 29, September 5, 12, 19, 2012.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0344729-00 The following person is doing business as **English Language Institute**, 210 Post St., STE 518 San Francisco, CA 94108. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date Aug 21, 2012. Signed by Sean Ferguson. This statement was filed by Jennifer Wong, Deputy County Clerk, on Aug 21, 2012. **L#100051, Publication Dates: Sep 5, 12, 19, 26, 20FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0345072-00 The following person is doing business as **(1) San Francisco Golden Gate Real Estate (2)SF Golden Gate Real Estate**, 433 Urbano Dr. San Francisco, CA 94127. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date August 6, 2012. Signed by Natalie Shishido. This statement was filed by Maribel Jaldon, Deputy County Clerk, on August 6, 2012. **L#100048, Publication Dates: August 29, September 5, 12, 19, 2012.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0345696-00 The following person is doing business as **A Different Engine, LLC**, 2011 Folsom St., 3rd Floor San Francisco, CA 94103. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date Sep 5, 2012. Signed by Michael Ryan. This statement was filed by Maribel Jaldon, Deputy County Clerk, on Sep 5, 2012. **L#100054, Publication Dates: Sep 12, 19, 26, Oct, 3, 2012.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0345733-00 The following person is doing business as **Home Free Publishing**, 335 Crestmont Dr. San Francisco, CA 94131. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date Sep 7, 2012. Signed by Sarah (Sally) Ooms. This statement was filed by Maribel Jaldon, Deputy County Clerk, on Sep 7, 2012. **L#100055, Publication Dates: Sep 12, 19, 26, Oct, 3, 2012.**

**NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES** Date of Filing Application: **August 14, 2012.** To Whom It May Concern: The name of the applicant is: **DFS Liquor Retailing Limited**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: SF International Airport, Intl Terminal A, Level 3, Room A.3.004 San Francisco, CA 94128. Type of Licenses Applied for: **21 OFF-SALE GENERAL, 86 INSTRUCTIONAL TASTING LICENSE**. L#100053; PUBLICATION DATE: Sep 12, 19, 26, 2012.

**NOTICE OF PETITION TO ADMINISTER ESTATE OF: Douglas Gilbert Taylor. CASE NUMBER: PES-12-296009.** To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of Douglas Gilbert Taylor. A Petition for Probate has been filed by: **Paul H. Taylor** in the Superior Court of California, County of San Francisco. The Petition for Probate requests that **Paul H. Taylor** be appointed as personal representative to administer the estate of the decedent. The petition requests authority to administer the estate under the Independent Administration of Estates Act. The independent administration authority will be granted unless

an interested person files an objection to the petition and shows good cause why the court should not grant authority. A Hearing on the petition will be held in this court Superior Court of California, County of San Francisco, 400 McAllister St. San Francisco, CA 94102 as follows: Sep 18, 2012, Probate Department, Time: 9:00 AM room- 204. Endorsed Filed, San Francisco County Superior Court of California on Aug 28, 2012 by Elina Leino, Deputy Clerk. If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. Your appearance may be in person or by your attorney. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within four months of the date of first issuance of letters as provided in Probate Code section 9100. The time for filing claims will not expire before four months from the hearing date noticed above. Attorney for petitioner: In Pro Per **L#100050, Publication dates: Sep 5, 12, 19, 26, 2012**

**NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES** Date of Filing Application: **Sep.13, 2012.** To Whom It May Concern: **The name of the applicant is: Lisa Chunghwa Chu, Young Man Chu** **The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1700A Post St. San Francisco, CA 94115-3606. Type of Licenses Applied for: 41 – ON-SALE BEER AND WINE – EATING PLACE. L#100067; Publication Dates: 26, Oct 3, 10, 2012.**

**NOTICE OF PETITION TO ADMINISTER ESTATE OF: Melvin Eugene Thomas. CASE NUMBER: RP12647672.** To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of Melvin Eugene Thomas. **A Petition for Probate has been filed by: in the Superior Court of California, County of Alameda. The Petition for Probate requests that Damani Thomas be appointed as personal representative to administer the estate of the decedent. The petition requests authority to administer the estate under the Independent Administration of Estates Act. The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant authority. A Hearing on the petition will be held in this court Superior Court of California, County of Alameda, 1225 Fallon St. Oakland, CA 94612 as follows: Oct 24, 2012, Probate Department, Time: 9:30 AM in Dept. 201. Endorsed Filed, Alameda County Superior Court of California on Sep 12, 2012 by Judith Sallee, Deputy Clerk. If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. Your appearance may be in person or by your attorney. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within four months of the date of first issuance of letters as provided in Probate Code section 9100. The time for filing claims will not expire before four months from the hearing date noticed above. Attorney for petitioner: Michael L. Corman, APC at 740 Front St., STE 200 Santa Cruz, CA 95060 **L#100068, Publication dates: Sep 26, Oct 3, 10, 17, 2012****

**SUMMONS CASE NUMBER: RG12633289.** NOTICE TO DEFENDANTS: **John David Hamner AKA J. David Hamner; DOES 1-10 YOU ARE BEING SUED BY PLAINTIFF: Robert E. White DBA Law Offices of Robert E. White.** You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp).

fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org). The California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association. The name and address of this court is: **Superior Court of California, Alameda County, 1225 Fallon St. Oakland, CA 94612.** The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney is: **Jeep P. Tepper, Law Offices of Robert E. White, 177 Post St., #890 San Francisco, CA 94109, 415-789-6154.** Date: June 28, 2012 by Rosanne Case, Deputy Clerk. **L#100049, Publication Dates: August 29, September 5, 12, 19, 2012.**

**NOTICE OF APPLICATION FOR CHANGE IN OWNER OF ALCOHOLIC BEVERAGE LICENSE** Date of Filing Application: **September 6, 2012.** To Whom It May Concern: The name of the applicant is: **ES 3 VICTUAL INC.** The name listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: **544 Castro Street, San Francisco, CA 94114.** Type of Licenses Applied for: **47 – ON-SALE GENERAL EATING PLACE. L#100069; Publication Date: Sep 26, 2012.**

**SUMMONS CASE NUMBER: 37-2012-00093583-CU-PACT-CT** NOTICE TO DEFENDANTS: Danajane Eymr Vargas YOU ARE BEING SUED BY PLAINTIFF: Martin Stuhler

You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org). The California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association. The name and address of this court is: <B>San Francisco County Superior, 400 McAllister Street, San Francisco, CA 94102 The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney is: <B>Kane Handel SBN 131624 at 3525 Del Mar Heights Rd., STE 231 San Diego, CA 92130 Publishing dates: Aug 29, Oct 3, 10, 17 2012. L#100066

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0345900-00 The following person is doing business as Peacock Rebellion 110 Clinton Park San Francisco, CA 94103. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date Sep 18, 2012. Signed by Manish Vaidya. This statement was filed by Michael Jaldon, Deputy County Clerk, on Sep 18, 2012. **L#100065, Publication Dates: Sep 26, Oct 3, 10, 17, 2012**

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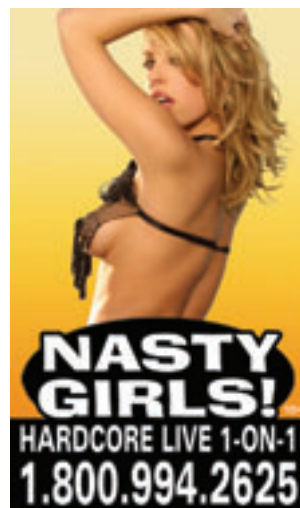


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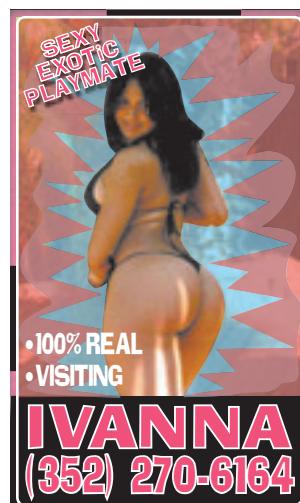
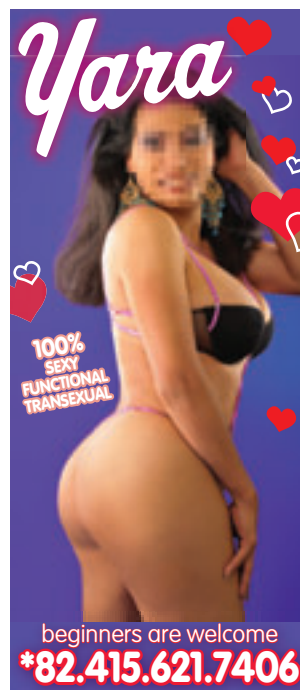


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